

CHESS VARIATIONS



Ancient, Regional, and Modern



チェスの本
ジョン・ゴーロン著



by JOHN GOLLON



Chess Variations is a must for all chess enthusiasts and an outstanding book which promises many hours of pleasurable entertainment for all others. With more than 40 variations of the popular board game, this book contains, among others, the oldest known form of chess (Chaturanga), the game created by Edgar Rice Burroughs and introduced in his Martian series (Jetan), as well as regional forms currently played in Korea, Malaya, Burma, Thailand, and Japan.

For those games that require boards or pieces other than those used in playing modern chess, the author presents guidelines on "The Construction of Sets." Also included in the book are charts, diagrams, and sample games played by the author and his friends.

The excitement of playing these exotic chess variations increases with the knowledge of their historic beginnings as well as with the movements of such strange-sounding pieces as the Zarafah, Ashwa, and Firzan.

As the author states, "One seeks a game that he can enjoy, not one that some stranger considers best for everyone. But it is often difficult to find that *right* game." This book is a good place to start.

Chess Variations

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Ancient, Regional, and Modern

by JOHN GOLLON

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This work is humbly dedicated to
Edward Lasker,
whose books have given me hours of enjoyment

Table of Contents

Preface to the New Edition	5
Preface	9
Acknowledgments	12
The Origin of Chess	14
The Construction of Sets	19
Explanation	21
Section One—Ancient Variations	25
CHAPTER 1, Chaturanga (Two-handed)	27
CHAPTER 2, Chaturanga (Four-handed)*	31
CHAPTER 3, Shatranj	41
CHAPTER 4, Oblong Chess	45
CHAPTER 5, Round Chess	55
CHAPTER 6, Shatranj Kamil (Variation I)	59
CHAPTER 7, Shatranj Kamil (Variation II)	64
CHAPTER 8, Shatranj Al-Husun	68
CHAPTER 9, Timur's Chess*	73
CHAPTER 10, Shatranj Al-Kabir	86
CHAPTER 11, Grande Acedrex	90
CHAPTER 12, Acedrex de Los Quatros Tiempos	95
CHAPTER 13, Courier Chess*	101
CHAPTER 14, Turkish Great Chess (Variation I)*	110
CHAPTER 15, Turkish Great Chess (Variation II)	119
CHAPTER 16, Turkish Great Chess (Variation III)	123
CHAPTER 17, Turkish Great Chess (Variation IV)	127

CHAPTER 18, Shatranj Diwana Shah.*	133
Section Two—Regional Variations	137
CHAPTER 19, Chinese Chess	139
CHAPTER 20, San-Kwo-Chi	151
CHAPTER 21, Korean Chess	155
CHAPTER 22, Japanese Chess*	163
CHAPTER 23, Intermediate Japanese Chess*	177
CHAPTER 24, Malay Chess	188
CHAPTER 25, Burmese Chess	192
CHAPTER 26, Thai Chess	197
Section Three—Modern Variations	201
CHAPTER 27, Double Chess*	203
CHAPTER 28, Martian Chess*	209
CHAPTER 29, Chancellor Chess	214
CHAPTER 30, Capablanca's Chess*	219
CHAPTER 31, Kriegspiel	223
CHAPTER 32, <i>Nieuchess</i> *	225
CHAPTER 33, Three Dimensional Chess*	228
CHAPTER 34, Odds and Ends	230

* Variations considered especially interesting by the author.

Preface to the New Edition

I have tried to correct, by way of this new preface, some errors brought to my attention or discovered by myself in the years since 1968, when the book first appeared. As a service to the reader, I have also included some information concerning the availability of chess-variation sets.

Those wishing to obtain sets for such well-established variations as Chinese Chess may obtain them from the Chess House (House of Games, Inc.), 143 West 72nd Street, New York, New York 10023. Charles Hidalgo, owner and operator of the establishment, kindly extended permission to list him as a source of such sets, noting that he had planned to enter the mail-order business anyway, and will have price lists available on request. Sets of pieces, twenty to a side, complete with a reversible masonite board with ten by ten squares on one side and eight by eight squares on the obverse, are available from a sculptor in High Point, North Carolina. T. A. Poppe, of 407 Belmont Drive, designed the large black-walnut and maple chessmen to be marketed for use with Decimal Chess, his own invention, but many of the games designed for play on a ten-by-ten-square board can also be played with his fine sets.

With the resurgence of interest in chess resulting from coverage of the World Championship Chess Match in

Iceland last year, perhaps there will be drawn to this checkered field those who seek games other than Western Chess. Chess, in its many forms, is fun—a diverse recreation of many levels of complexity. The pleasure of chess, after all, is what this book is all about. So whether the reader approaches the chessboard with a sense of the aesthetic, a simple desire to pass a few free moments in casual competition, or a determination to play a perfect and overwhelmingly victorious game, I hope he can find a game in *Chess Variations* to suit his mood and circumstances.

In the preparation of the first edition of *Chess Variations*, the sources of information explored seemed to embrace the greater portion of chess variants. The overwhelming response to my request that readers write to me concerning chess forms not included in my small book rapidly disabused me of any belief that the volume adequately covered the subject. In preparation, thanks to my correspondents, is a larger and hopefully more definitive companion volume, incorporating chess variations generally of more recent vintage. In the area of “ancient and regional” variations, however, I am not displeased with this current work. I humbly hope that those who acquire this paperback edition or the earlier hardbound edition have as much pleasure learning about and playing the many forms of chess herein offered as I had in garnering the rules and background and putting them down in book form.

Certain errors in the text that should perhaps be pointed out in this new preface to the paperback edition include the reversal of Black and Green positions in Chart 3 in the chapter on Four-handed Chaturanga. In Chart 25 in the chapter on Shogi, the Kaku should be on B2 and H8; the

Hisha on H2 and B8; and the Fu on H4 rather than H7. In Figure 21, Capablanca's Chess, Edward Lasker has noted that the colors of the squares are reversed: Capablanca had a light square in the lower right-hand corner. According to a correspondent in Korea, a cannon may not capture a cannon. Furthermore, any piece entering a fortress may move along the diagonals (including the cannon and chariot). For those interested in Nieuchess, unfortunately the game is no longer on the market.

A possible pawn-promotion rule for Courier Chess exists. Used in connection with a game detailed in the same original source from which the rules of Courier Chess are derived, the method may have applied to the Courier game as well. On reaching the eighth rank, a pawn makes three "joy leaps" backward to the sixth, fourth, and second ranks in the same file, each leap counting as one move. On reaching the second rank, the original pawn rank, the pawn is promoted to a queen. The pawn cannot capture while joy-leaping, nor can it leap over an occupied square. It is, further, immune from capture only on the eighth rank, not during the backward leaps, which need not be made on consecutive turns.

In the chapter on Intermediate Shogi, as I learned from the Institute for the Study of Leisure Time Activities, located in the Netherlands, it should be noted that the pieces are not returned into play when captured, as in Standard Shogi

Though "Fairy Chess" is used in my book to designate one variation in the chapter on odds and ends, I have learned that the term is well established among variant and problem fans to designate any chess form other than the standard. Under this definition, every game from Shogi to Jetan would be considered a form of Fairy Chess.

An excellent book, *A Guide to Fairy Chess*, by Anthony Dickins, is available in paperback from Dover Publications. This work opens the door to the appreciation of many modern and well-established chess variations.

Concerning Chancellor Chess, in the original game by Ben R. Foster, A. M., the nine-by-nine-square board had a dark square in the lower right-hand corner. Further, on the king side, from the standpoint of each player, the knight and bishop positions are reversed, so that each player has a bishop on white and one on black.

Preface

IT IS A recognized fact among card players that different people enjoy different games. For this reason numerous volumes have been devoted to playing-card variations. The most notable of such works is, of course, Hoyle's. But though some editions of Hoyle's work contain directions for several forms of board games—including several offshoots of modern chess—by far the greater part of each is devoted to card games.

However, though the editors of game books ignore the fact and most chess players are unaware of it, a great number of chess variations are known. It would seem that such a situation is unfair. Just as it would be foolish for one to feel that the only card game worthy of attention is Auction Bridge, so is it foolish for one to believe that only Modern Chess merits study. One seeks a game that he can enjoy, not one that some stranger considers best for everyone. But it is often difficult to find that *right* game.

About three years ago, I purchased a copy of Edward Falkener's *Games Ancient and Oriental and How To Play Them*.^{*} I immediately turned to the section devoted to chess variations—I was delighted! Making boards and pieces for Chinese Chess, Japanese Chess, and Tamerlane's Chess, I began

^{*} This book may be obtained from Dover Publications, Inc., 180 Varick Street, New York 14, New York.

playing the games with my Skittles partners. However, as I came to use some of the rules, I noticed that they contained ambiguities.

When I went to other sources to clarify the rules of the games, I found that there were not only ambiguities in Falkener's book, but also numerous errors. Moreover, I found references to other variations not given by him, and these captured my interest. Therefore I determined to collect—for my own use—the correct rules for as many chess forms as possible.

It soon became apparent that I had taken on a rather large project. I was, in fact, quite amazed at how difficult it was to locate the information I sought. Currently available books gave incomplete accounts of all but the most common games, while the one truly useful work—H.J.R. Murray's *History of Chess** is as rare in this country as Whooping Cranes.

When I realized that others would have as much difficulty learning the rules of the games, I decided that it might be worthwhile to organize my material in book form.

As I still hope that some publisher might bring out a new printing of Murray's *History*, I decided not to include a great deal of history in my book. I felt that it would be enough to give, as completely as possible, the rules for the variations. To clarify rules and give some idea of possible plays, I decided to include sample games except where absolutely unnecessary.

I have divided the book into three sections, dealing respectively, with ancient, regional, and modern variations.

* Those interested in a summary of the history of chess may be interested in *The Treasury of Chess Lore*, edited by Fred Reinfeld, or Edward Lasker's *The Adventure of Chess*. Both books are available from the Dover company.

In the case of Chaturanga, there is an overlap that might be commented on. The two-handed form of the game is still played in India, and thus might have been included in the regional section. However, it is the oldest form of chess known, and is therefore treated as an ancient variety. Also, the modern form of four-handed Chaturanga could have been placed in the second section, but because of its close resemblance to the ancient form, I placed it in the same chapter. There are one or two other cases which need not be mentioned.

I have tried to make this book as complete as possible.* In it there are some games more difficult than modern chess, and some easier. There are games that take a long time to play out, and others that take little time to finish. There are games that have pieces with moves more powerful than those of modern chess, and some with pieces that are weaker. Most of the games are won or lost according to the player's skill, but there are some in which luck plays the most important part. The majority of the games are for two players, but some are for three or four. I believe that there is something for everyone in this volume.

* If any reader knows of a variation I have not included, I would appreciate it if he would write me at South Ridge West R #3, Ashtabula, Ohio 44006. I will give the donor full credit for any material used.

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Mr. D. Walkeapaa

Mr. J. D. Strang

Mr. J. Powell

Mr. R. Gordon

Mr. M. Wesner

Krairit Boonyakiat, exchange student from Thailand.

Finally, much information was found in Murray's epic *History of Chess*, a work which deserves a better fate than to remain an out-of-print collector's item gathering dust on guarded shelves.

The Origin of Chess

It is natural to begin an account of the origin of chess with the various legends concerning it. The most obviously false—though amusing—is found in Cretan folklore. It relates that a local king's wife invented the pastime in 4000 B.C. to distract her overly amorous husband. Equally discredited is the Chinese legend which tells that an ancient Mandarin invented it to keep his warriors amused while they were in winter camp. Chinese scholars have admitted for centuries that chess was imported from India.

The Indian legends, however, at times have been thought either altogether or partially true. One of these also credits a woman with the invention. It states that the wife of Ravanen, the king of Ceylon, devised the game in the second age of the world (4000–5000 years ago) to amuse her husband while Rama was besieging their city. To support this story, some scholars point out that a ship is used as a major piece in the four-handed chess which was quite widely played in parts of India (see Four-Handed Chaturanga). Because vessels played an important part in the conquest of Ceylon, they reason, it would be natural for a military game from that place and time to include them. However, it is also true that boats were extensively used in the Punjab region whenever the plains flooded, so the evidence is hardly conclusive. Moreover, it has been com-

monly accepted that the use of the ship is actually because of an error in understanding which occurred at the time of the Moslem invasion of India. The Moslem *rukḥ* (chariot) was corrupted to the Sanskrit *roca* (boat).

A second legend is available in two versions. The one claims that Nassir, a Brahman, designed the game so that he might show the tyrannical ruler, Behub, that a prince is really powerless without his subjects to aid him. In the second form, the myth relates that a Brahman by the name of Sissa formulated chess after being ordered by the Rajah Balhait to invent a game that would demonstrate the value of prudence, diligence, foresight, and knowledge—thereby opposing the fatalism of *nard* (backgammon). The similarity of the two stories is especially marked in the sections dealing with the rewards that the successful originators requested. In each case, the Brahman asked the prince to reward him with wheat, which was to be placed on a chessboard in a certain way. One grain was to be placed on the first square, two on the second, four on the third, and so on—each square containing twice as many grains as the preceding one. Of course, neither prince was able to fulfill the promise—the final total would have been 18,446,744,073,709,551,615 grains of wheat.

One element of truth might be present in the various legends—the prototype of chess might have been the product of one man's (or woman's) intellect. Whether it was created to satisfy the whim of some ruler is unknown, but that too is possible.

On the other hand, some authorities suggest that chess, parcheesi, backgammon, mill, and draughts have all evolved from a common source. The fact that some board games were known for centuries before chess, however, would seem to indicate that this is not so. Chess was, no doubt,

made possible by the previous development of game boards, but it is not necessarily a direct derivation of some earlier amusement.

It is, of course, almost impossible to date the first appearance of chess. The exaggerated ages given in some legends have only served to cloud the issue, misleading scholars such as Professor Forbes, who said that chess was probably invented 4400–5400 years ago. Such a claim is unlikely to be true, for though early literature of Persia and India is extant, there is no mention of chess before the middle of the sixth century. At that time a reference was made to the game in the Persian romance, *Karnamak*. It is true that this work deals with the career of Ardashir I (Artaxerxes), who ruled Persia from A.D. 226 until 241. However, writers of historical romance frequently make errors in the details they attribute to the period they are treating. For example, Edison Marshall in his recent novel about Alexander the Great, *The Conqueror*, has Alexander say that he is too impetuous, even in chess. Thus, the mention of the game in a fictional work only determines that it was known to the author. Moreover, the Persians admit that chess was imported into their country from India at about the time of the *Karnamak*—possibly a hundred years earlier.

Added to the testimony of the Persians, there is further evidence of the Indian origin. The original Sanskrit name of chess is *Chaturanga*, which means “the four branches of the army.” When Persia adopted the game, the name became *Chatrang*—the connection is obvious. The Moslems, in turn, called it *Shatranj*. Because of these facts, most authorities believe that chess originated in Hindustan in the sixth or, possibly, the fifth century.

For a while, much was made of playing pieces excavated

in the Middle East and Egypt. These seemed at first to indicate an age for chess far greater than that commonly granted. However, it is fairly certain that the pieces are for non-chess games such as, in the case of the Egyptian discovery, *senat* or *tau*. These are more similar to draughts than to any other current game.

Despite the failure of archeological evidence, there is still a number of scholars who are convinced that the game is of earlier origin. One point they cite to prove this is the use of the chariot in the two-handed Indian game, which is believed to be the earliest form of chess. These vehicles proved of so little value when the Indian army took the field against Alexander of Macedonia that they soon passed from active military use. This, the champions of a greater age maintain, proves that chess was invented before the time of Alexander's invasion or at about the same time.

The chariot's use, however, is not conclusive. Not only have the vehicles survived as ceremonial devices, but they figure in almost all Hindu epics. It is as reasonable to assume that, if the game was the product of one inventor's imagination—indeed, even if several savants were responsible for it—the chariot was included because of a lack of practical military knowledge or because of simple romanticism. Yet it must be admitted that of all the clues pointing to a greater age for the game, the chariot's use is the most reasonable.

To counter the dubious point made above—and the account seems to be one counter after another, blocking any attempt to push the origin farther back than the fifth century—there is another factor which would seem to support the more recent date. The rapidity with which the game spread is very impressive—the more so when one considers the disruption of transportation and communica-

tion in the East immediately following the rise of the Moslem religion. Taking into account the superiority of these two elements during the period of Roman expansion, when there was much contact between Europe and the Orient (even when the Goths under Alaric first besieged Rome, the city was able to give three thousand pounds of pepper as part of her ransom), it would seem logical to assume that if chess had existed at that time it would have spread even more rapidly. Moreover, there was almost constant trade between China and India, yet there is no mention of chess in Chinese literature until the end of the eighth century, although the casual manner in which it is then mentioned could well indicate a century of previous knowledge.

If it is indeed true that China first received the game about A.D. 700, the date closely corresponds with the arrival of the game in Persia. This would not be true if circumstances had merely delayed the spread in one direction. On the other hand, if chess had developed approximately a hundred years earlier in the Hindustan region and had spread outward in both directions, the similarity between the two dates would be natural.

At the moment, then, the weight of evidence would seem to favor a fifth- or sixth-century Hindustan origin for chess. It is only fair to point out that some scholars question this, and though the basis for their opposition is at present rather inadequate, it is possible that future discoveries may support them. It is, therefore, wise to remain open-minded concerning the period and region which gave birth to chess.

The Construction of Sets

Although some of the games presented in this volume can be played on standard eight-by-eight boards with standard pieces, most of them require special equipment. If one is the type that can be contented with paper boards and cardboard pieces, this presents no special problem. However, if one feels—as I do—that a fairly substantial set increases the enjoyment of a game, there is some difficulty.

I made my boards of plywood, simply ruling the squares in ink and varnishing them. To give a checkered effect, I left the “light” squares blank and made three or four lines in the “dark” ones. One could paint in the squares, or, if ambitious, make inlaid boards.

The pieces offer more of a problem. One can buy several chess sets of different sizes and piece together a group for every game. Those who can carve pieces or turn them out on the lathe might decide to do so. Others with enough money might have sets made. The majority, though, will want an easier and more inexpensive way to obtain the equipment.

I believe that a plastic medium of some kind is best suited for the construction of sets. Those who can obtain kiln service can make their pieces of clay. If one does not wish to go to that much trouble, he can use one of the fine children’s modeling compounds which harden when baked

or exposed to the air for several days. I should warn those who decide to use the last mentioned material—as I did—that large pieces take quite a while to dry completely. Directions given with the substance say that three or four hours are sufficient when baking objects—this is ridiculous. I have left bulky pieces—such as **Kings**—in the oven all day, yet, when I removed them, they were not “done.” Be careful about this, for if something is painted before it is thoroughly dry, escaping moisture will ruin the finish. I learned this the hard way. One should never exceed the recommended temperature. If the heat is too great, an object will swell and burst.

Most sets require individual construction of the major pieces. However, the Oriental pieces can be made with cutters of suitable shape. Such instruments can be easily made of strip tin. Unless one wishes to use figurine style, pawns can be made with cutters. A small disk on a larger one is a simple yet effective pawn form.

Great satisfaction can be had from designing one's own sets. In most cases it is not known what the forms of the original pieces were, so the only authority one can check is his own taste. In some ways, the construction of pieces is as enjoyable as their use.

Explanation

Before starting Section One on ancient variations, it might be well to offer an explanation of the methods I have used in this book. I will assume that the reader is familiar with the rules of modern Western chess. If he is not, they can be found in most encyclopedias and game books.

The written rules in every chapter speak for themselves. The charts, board diagrams, and method of recording sample games, however, may be somewhat confusing. The charts are designed to give the prospective player the name of the pieces, their initial positions, and the number that each player has of each type. The board diagrams (see Fig. 1) are a convenience. Each file is designated by a

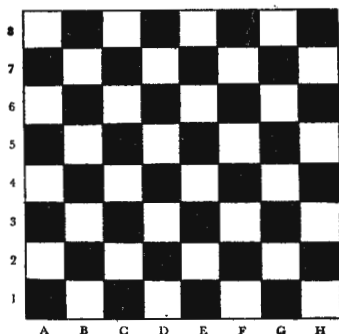


Fig. 1

letter, and each rank by a number. It is always assumed that white (except in games designed for more than one player) is at the bottom.

This brings us to the method I use for recording moves. Every square on a board can be named by giving the letter of its file and the number of its rank. Thus the lower right corner square of a standard eight-by-eight chessboard is termed H1. Each square has one designation only, irrespective of a player's viewpoint.

The moves are always recorded in the same way. First the symbol of the piece to be moved is given—this usually consists of one or two initial letters from the name placed in parentheses. Then the beginning and ending squares of the move are given, separated by a hyphen. For example, if a King moves from E1 to E2, the move is (K) E1-E2.

A capture is indicated immediately after the final square of a move. If the King in the move given above had captured a Queen, the whole form would be (K) E1-E2X (Q). A check is indicated by a small "ch" at the end of the form.

NAME	NUMBER	POSITION
King	1	E1; E8
Queen	1	D1; D8
Bishop	2	C1, F1; C8, F8
Knight	2	B1, G1; B8, G8
Rook	2	A1, H1; A8, H8
Pawn	8	A2, B2, C2, D2, E2, F2, G2, H2; A7, B7, C7, D7, E7, F7, G7, H7

Chart 1

By way of an example, Chart 1 gives the positions, names, and numbers for modern chess.

A Ruy Lopez opening would be recorded in my system thus:

WHITE	BLACK
NAME OF PLAYER	NAME OF PLAYER
1. (P) E2-E4	(P) E7-E5
2. (H) G1-F3	(H) B8-C6
3. (B) F1-B5	(P) A7-A6
4. (B) B5-C7X (H)	(P) B7-C6X (B)

SECTION ONE
Ancient Variations

CHAPTER 1

Chaturanga (Two-Handed)

Two-handed Chaturanga is the oldest *known* form of chess. There were certainly earlier forms, beginning with a proto-chess which might have had little resemblance to the variation considered in this chapter, but they are lost.

The board used for this game is the standard eight-by-eight form. Positions are marked on Chart 2.

The *Raja* moves as the modern king, but also has the privilege of making one knight move during the game. This privilege is lost if the *Raja* is checked.

NAME	TRANSLATION	NUMBER	POSITION
Raja (K)	King	1	E1; D8
Mantri (M)	Minister	1	D1; E8
Hasty or Gajah (E)	Elephant	2	C1, F1; C8, F8
Ashwa (H)	Horse	2	B1, G1; B8, G8
Ratha (R)	Chariot	2	A1, H1; A8, H8
Padati (P)	Foot soldier	8	A2, B2, C2, D2, E2, F2, G2, H2; A7, B7, C7, D7, E7, F7, G7, H7

Chart 2

The *Mantri* moves diagonally one square at a time.

The *Hasty* or *Gajah* moves diagonally two squares at a time, leaping over the first square if it is occupied.

The *Ashwa* moves as the modern knight.

The *Ratha* moves as the modern rook.

The *Padati* moves as the modern pawn, but may not take a double step on its first move.

A pawn is promoted to the master piece of the file in which it is being played when it reaches the final rank. It may not be promoted before the master piece of the particular file is lost—i.e., a player may not promote a pawn in the C file until his Hasty from the C file is lost. Moreover, a pawn may not advance to the final rank until it may be promoted.

The bare king rule is unknown for this game. If, however, it was the same as in the four-handed form, a bare king meant a draw. The stalemate rule provides that the stalemated player wins.

In the sample games of this chapter, the symbols are (K) for Raja, (M) for Mantri, (E) for Hasty or Gajah, (H) for Ashwa, (R) for Ratha, and (P) for Padati.

SAMPLE GAME

WHITE	BLACK
AUTHOR	J. POWELL
1. (H) B1-C3	(P) D7-D6
2. (H) G1-F3	(P) E7-E6
3. (P) E2-E3	(P) C7-C6
4. (P) D2-D3	(P) F7-F6
5. (P) D3-D4	(M) E8-D7
6. (M) D1-E2	(P) E6-E5
7. (M) E2-D3	(M) D7-E6

- | | |
|--------------------|----------------|
| 8. (H) F3-H4 | (P) F6-F5 |
| 9. (P) F2-F3 | (H) G8-F6 |
| 10. (P) G2-G3 | (H) B8-D7 |
| 11. (E) F1-H3 | (P) G7-G6 |
| 12. (R) H1-G1 | (P) C6-C5 |
| 13. (P) D4-E5X (P) | (P) D6-E4X (P) |
| 14. (P) F3-F4 | (P) E5-E4 |
| 15. (M) D3-C4 | (E) C8-A6 |
| 16. (P) B2-B3 | (H) F6-G4 |
| 17. (K) E1-G2 | (R) A8-C8 |
| 18. (M) C4-D5 | (M) E6-D5X (M) |
| 19. (H) C3-D5X (M) | (H) D7-F6 |
| 20. (H) D5-F6X (H) | (H) G4-F6X (H) |
| 21. (R) G1-D1ch | (K) D8-C7 |
| 22. (E) C1-A3 | (K) C7-B8 |
| 23. (R) D1-D2 | (E) F8-H6 |
| 24. (R) A1-D1 | (H) F6-G4 |
| 25. (E) A3-C1 | (R) H8-E8 |
| 26. (E) H3-F1 | (E) H6-F8 |
| 27. (P) H2-H3 | (H) G4-H6 |
| 28. (R) D2-D7 | (R) C8-C7 |
| 29. (R) D7-C7X (R) | (K) B8-C7X (R) |
| 30. (E) C1-A3 | (K) C7-B6 |
| 31. (K) G2-F2 | (H) H6-F7 |
| 32. (P) G3-G4 | (P) F5-G4X (P) |
| 33. (P) H3-G4X (P) | (K) B6-B5 |
| 34. (R) D1-D7 | (H) F7-D6 |
| 35. (P) C2-C3 | (K) E5-C6 |
| 36. (R) D7-H7X (P) | (H) D6-B5 |
| 37. (E) A3-C5X (P) | (K) C6-C5X (E) |
| 38. (P) C3-C4 | (H) B5-D6 |
| 39. (R) H7-H8 | (K) C5-B4 |
| 40. (H) H4-G6X (P) | (K) B4-A3 |

- | | |
|--------------------|----------------|
| 41. (P) C4-C5 | (H) D6-B5 |
| 42. (R) H8-F8X (E) | (R) E8-F8X (R) |
| 43. (H) G6-F8X (R) | (K) A3-A2X (P) |
| 44. (H) F8-E6 | (K) A2-B3X (P) |
| 45. (H) E6-D8 | (P) B7-B6 |
| 46. (P) C5-B6X (P) | (P) A7-B6X (P) |
| 47. (H) D8-E6 | (K) B3-C4 |
| 48. (P) F4-F5 | Resigns |

We played out the end-game without recording the moves, and as Black thought, I was able to win.

CHAPTER 2

Chaturanga (Four-Handed)

Four-handed Chaturanga is now generally conceded to be an offshoot of the two-handed game. As was explained earlier, the use of the boat (*Roca*) in this variation is probably the result of a misunderstanding occurring at the time of the Moslem invasion of India.

Authors writing at the close of the nineteenth century, however, generally thought the four-handed game to be the first form of chess. This was because the earliest known Sanskrit chess writings refer to it rather than the two-player game. However, it is now realized that the references are of comparatively late origin. Indeed, the Persian sources which refer to the two-handed form are thought to be older.

The variation dealt with here was originally a dice game. Edward Falkener, reacting as a normal chess player, states, "We cannot suppose for a moment that the use of dice . . . would continue to be applied to every move when the game became fully established." He then points out that the game would lose its brilliance if dependent on chance. He forgets that the very element of chance which he condemns is the thing that makes such games as backgammon and parcheesi popular.

Four armies of chessmen are used in this game—one red, one green, one yellow, and one black. Their positions

NAME	TRANSLATION	NUMBER	RED	GREEN	YELLOW	BLACK
Raja	King	1	D1	A5	E8	H4
Hasty	Elephant	1	C1	A6	F8	H3
Ashwa	Horse	1	B1	A7	G8	H2
Roca (Nauka)	Boat (Ship)	1	A1-	A8	H8	H1
Padati	Foot soldier	4	D2, C2, B2, A2,	B5, B6, B7, B8,	E7, F7, G7, H7,	G4, G3, G2, G1,

Chart 3

are given on Chart 3. Red and yellow are allies, as are green and black.

The board used in this game is the standard eight-by-eight form.

The *Raja* moves as the modern king; but may, if it is deemed expedient, be placed *en prise* or even sacrificed.

The *Hasty* moves as the modern rook.

The *Ashwa* moves as the modern knight.

The *Roca* moves diagonally, two squares at a time leaping over the first if it is occupied.

The *Padati* moves as the modern pawn, but may not take a double step on its first move.

When a pawn reaches the final rank, the following rules apply: If the player has three or four pawns remaining on the board, his pawns may not be promoted on reaching the final rank. If he has two pawns remaining, they may be promoted to the master piece of the file they are in when they reach the final rank, providing it is the *Hasty* or *Ashwa* file; if they reach the last rank in the *Roca* or *Raja* file, they may not be promoted. If a player has one pawn, the same rule applies, with one exception—if, other than his *Raja*, he has only one *Padati* and a *Roca*, the pawn is called a *Gadha*, and may be promoted to the master piece of whichever of the files it is in when it reaches the final rank. If a pawn reaches the final rank in one of the files, but may not be promoted, it remains there until it either may be promoted or is taken. It is uncertain what is to be done with a pawn that reaches the final rank in one of the four right-hand files, which no allied piece originally occupied—it would seem, however, that the same rules would apply, though the master pieces would be those of the player's ally, and not those of his own army.

The reaching of the final rank is called the *Shatpada*, or “six-squares’ move.”

When three Rocas come together so as to fill three squares of a block of four, and the fourth Roca moves into the fourth square of the block, it takes the other three. The move is called the *Naukakrishta*, or the Ships’ Move, and the fourth Roca is called the *Virhannauka*, or the Great Ship. As may be seen from the terms, in the Sanskrit account from which these rules are taken, the word *Nauka* (ship) had replaced *Roca* (boat).

If a player’s Raja is taken, and his ally takes one of the opponent’s Rajas, his ally may exchange captured Rajas; then on his turn (or, if the game is played with dice, on the first turn when he can make a Raja move) the player may enter his Raja on any vacant square. The opponent whose Raja was returned may do the same. While a player’s Raja is off the board, his other pieces may not move, but may be taken. If a Raja is taken a second time, it may not be exchanged again or re-entered on the board—it is dead. The player to take the second captured Raja may demand the exchange—the player to take the first may not, nor can he refuse to exchange when the other demands. The Sanskrit word for the exchange of prisoners is *Nripakrishta*.

If all of a player’s pieces but his Raja are taken, the situation is called *Kakakashtha*, and the game is drawn. If a *Kakakashtha* and a *Sinhasana* (see Chart 4) occur together the *Sinhasana* only is counted.

If a player moves his Raja onto the square of his ally’s Raja, he gains a *Sinhasana* and command of both forces. It is not stated whether the player also gains his ally’s turn—probably not. (See Chart 4 for stakes.)

The object of the game is, of course, to have the last

NAME	SITUATION	STAKE
Sinhasana* (A Throne)	Raja enters square of another Raja	Single Stake
	Raja captures a Raja on the latter's square	Double Stake
Chaturaji	Player's Raja is last on board	Single Stake
	Player captures other Rajas with his Raja	Double Stake
	Player captures other Rajas on their squares with his Raja	Fourfold Stake

* If a Sinhasana and a Chaturaji are achieved on the same turn, only the Chaturaji is collected.

Chart 4

Raja on the board. If extra stakes can be won, all the better.

Authors disagree as to the direction in which the play passes from Red. Edward Falkener maintains that the armies move in the order in which the colors are given in the Sanskrit source—i.e., red, green, yellow, and black. This seems logical.

In the source, a player is advised that if he is in a position to take similar pieces of both opponents, he should take the piece of the player to his left. Falkener states that this is the opposite of the procedure in modern Double Chess, in which one tries to attack the opponent who played before him. He seems to interpret the advice to mean one should attack the opponent who plays after him—i.e., the opponent to his right. Yet the advice is

to take the piece on the left. If this means, as I think it does, the piece of the player on the left, the strategy is exactly the same as in Double Chess.

At this point, the reader should be able to play the game without dice. It is excellent for two or four players; however, it is also an interesting dice game—far more entertaining to a chess player than parcheesi and related games. When one does not wish to concentrate, it is quite relaxing.

The dice used are oblong, with the two ends blank. On the four faces, the two is opposite the five, and the three is opposite the four.

On rolling five, the Raja or a Padati may move; on rolling four, the Hasty; on rolling three, the Ashwa; and on rolling two, the Roca.

In references to the game, the word "dice," not "die," is used. It is therefore fairly certain that two dice were rolled. It is not known, however, how the rolls were used. Murray, basing his idea on the way dice are used in other games of India, suggests a fairly liberal way of using the throws. A player may use either or both of the numbers rolled; or, if possible, he may combine them and use the total—i.e., he may roll a two and a three, but use them together as a five. He may not use part of a number thrown, or break up a number into two moves—i.e., a five may not be broken down into a two and a three. A player may decline moving if to do so would be useless or harmful to his game. The last rule is perhaps too lenient, but it improves the game without eliminating the dependence on chance.

When playing the dice form, one may make two moves, one move, or no moves in a turn. Moreover, when doubles

are rolled, the same piece may be moved twice—this often enables one to capture a rival Raja.

If one wishes to use cubical dice for this game, see the modern version of the game at the end of this chapter.

In the sample games of this chapter, the symbols used are (K) for Raja, (E) for Hasty, (H) for Ashwa, (B) for Roca, and (P) for Padati.

Modern Version of the Game

A four-handed game similar to Chaturanga was played in the Punjab until at least the end of the nineteenth century (it may still be played there today). Murray explains that ordinary two-handed sets are used to play it—one partner of each team uses a Mantri for his Raja. Although the allied armies are not distinguished by color, the carved-figure pieces can be recognized by the direction they face, as in Japanese Shogi.

The board and moves are the same as in four-handed Chaturanga; however, in this game the partners are true allies—a team, not an individual player, finally wins.

The game is won when one side either captures both opposing Rajas or bares them. When all four Rajas are bared, the game is drawn.

Cubical dice are used to determine the moves. The numbers two through five are used as in Chaturanga—a one is counted as a five and a six is counted as a four.

I believe the play proceeds clockwise in this game.

SAMPLE GAME I (DICE)

RED AUTHOR	GREEN J. MILLER	YELLOW R. GORDON	BLACK J.D. STRANG
1. Rolled 4 & 2 (B) A1-C3	4 & 3 (H) H2-F3	4 & 3 (H) G8-F6	4 & 2 (B) A8-C6
2. 3 & 2 (B) C3-A5X (K) (H) B1-C3	5 & 4 (K) H4-G5 (E) H3-H4	5 & 3 (H) F6-E4 (K) E8-D7	
3. 2 & 2 (B) A5-C7 (B) C7-E5	3 & 4 (H) F3-E5X (B) (E) H4-H7X (P)	3 & 5 (H) E4-G5X (K) (K) D7-E6	
4. 4 & 2		4 & 2 (B) H8-F6 (E) F8-D8	
5. 4 & 3 (H) C3-B5X (P)		3 & 2 (B) F6-H4 (H) G5-E4	
6. 4 & 3 (H) B5-C7		5 & 3 (K) E6-D7 (H) E4-F2	
7. 2 & 4		3 & 5 (H) F2-D1 X (K)	

SAMPLE GAME II (DICE)

RED J. MILLER	GREEN J.D. STRANG	YELLOW AUTHOR	BLACK R. GORDON
1. 5 & 4 (K) D1-E2 (E) C1-G1X (P)	5 & 2 (B) H1-F3 (K) H4-G5	3 & 2 (P) F7-F6	2 & 5 (K) A5-B4 (B) A8-C6
2. 2 & 4 (E) G1-G2X (P)	5 & 5 (K) G5-F4	4 & 2	5 & 4 (K) B4-C5 (E) A6-A4
3. 3 & 2 (H) B1-C3	3 & 4 (E) H3-H7X (P)	4 & 4	5 & 5 (K) C5-D4
4. 2 & 2 (E) G2-H2X (H)	2 & 3 (B) F3-D5	5 & 2 (K) E8-D7	3 & 2 (P) B8-C8
5. 4 & 3 (H) C3-A4X (E) (E) H2-H7X (E)	5 & 2 (P) G3-F3	5 & 4 (K) D7-E6 (E) F8-D8	2 & 2
6. 5 & 4 (K) E2-D1 (E) H7-H5	5 & 5 (K) F4-F5 (K) F5-E6X (K)		5 & 4 (P) B7-C7

7. 2 & 5
(P) C2-C3
5 & 4
8. 5 & 2
(P) C3-D4X (K)
Decines
Nriyakrishta.
4 & 3
9. 5 & 4
(K) D1-C2
1C 4 & 4
(E) H5-E5
(E) E5-E6X (K)
4 & 3
- 2 & 2
(B) C6-A4X (H)

CHAPTER 3

Shatranj and Medieval Chess

When Chaturanga came to Persia, it underwent certain modifications. After the Moslem conquest, the resulting game became known as *Shatranj*, and spread throughout the Near East and Africa. As contact developed between Europe and the Islam world, the game was adopted by the Christian nations. In Europe, it was known by so many names that it is now usually referred to as Medieval Chess.

The board used for the two games is the standard eight-by-eight form. See positions on Chart 5 below.

NAME	TRANSLATION	NUMBER	POSITION
Shah	King	1	D1; D8
Firzan	General	1	E1; E8
Fil	Elephant	2	C1, F1; C8, F8
Faras	Horse	2	B1, G1; B8, G8
Rukh	Chariot	2	A1, H1; A8, H8
Baidaq	Foot soldier	8	A2, B2, C2, D2, E2, F2, G2, H2; A7, B7, C7, D7, E7, F7, G7, H7

Chart 5

I will first give the moves of the pieces used in Shatranj. The moves were the same in the medieval game, but the names of the pieces were usually different in every country.

The *Shah* moves as the modern king.

The *Firzan* moves diagonally one square at a time.

The *Fil* moves diagonally two squares at a time, leaping over the first square if it is occupied.

The *Faras* moves as the modern knight.

The *Rukh* moves as the modern rook.

The *Baidaq* moves as the modern pawn, but may not take a double step for its first move.

All pawns on reaching the final rank become Firzans, regardless of the number of Firzans a player has.

A bared Shah loses if it cannot bare the opponent's Shah on its move. If it can, the game is drawn. (In one case, a bared Shah lost immediately—it did not have either another move or a chance to draw by taking the opponent's last piece.)

A stalemated player loses.

In Medieval Chess, one retains the above moves but calls the Shan "King," the Firzan "Queen," the Fil "Bishop," the Faras "Knight," the Rukh "Rook," and the Baidaq "Pawn." The queening rule is the same as in Shatranj.

One difference, however, was possible in the arranging of the pieces at the beginning of the game. The White King and Queen may be placed either way on D1 and and E1—the Black King, however, is always opposite the White King.

A bared King loses as in Shatranj unless it can bare the opponent's King on its move.

The stalemate rule is uncertain, varying in different

areas of Europe. However, many places followed the Shatranj rule; i.e., a stalemated player loses.

As the only differences between the two games is a possible reversal of the positions of the King and Queen as compared with the Shah and Firzan, I shall give the sample game as Shatranj.

In the sample game in this chapter, the symbols used are (K) for Shah, (F) for Firzan, (E) for Fil, (H) for Faras, (R) for Rukh, and (P) for Baidaq.

SAMPLE GAME

WHITE AUTHOR	BLACK J. MILLER
1. (P) D2-D3	(P) D7-D6
2. (H) B1-C3	(H) B8-C6
3. (H) G1-F3	(H) G8-F6
4. (F) E1-D2	(F) E8-D7
5. (P) D3-D4	(P) E7-E6
6. (P) E2-E3	(P) E6-E5
7. (P) D4-E5X (P)	(P) D6-E5X (P)
8. (P) E3-E4	(F) D7-E6
9. (F) D2-E3	(K) D8-E7
10. (E) C1-A3	(P) B7-B6
11. (K) D1-D2	(E) C8-A6
12. (R) A1-D1	(R) A8-D8 ch
13. (K) D2-C1	(E) F8-H6
14. (E) F1-H3	(R) D8-D7
15. (H) F3-D2	(R) H8-D8
16. (P) F2-F3	(H) F6-H5
17. (P) G2-G3	(P) F7-F6
18. (R) H1-F1	(P) G7-G6

- | | |
|--------------------|----------------|
| 19. (P) G3-G4 | (H) H5-G7 |
| 20. (P) F3-F4 | (P) E5-F4X (P) |
| 21. (F) E3-F4X (P) | (P) G6-G5 |
| 22. (F) F4-E3 | (H) C6-E5 |
| 23. (R) F1-G1 | (P) C7-C6 |
| 24. (R) D1-F1 | (H) G7-E8 |
| 25. (H) D2-F3 | (H) E5-F3X (H) |
| 26. (R) F1-F3X (H) | (E) H6-F8 |
| 27. (R) G1-F1 | (P) H7-H6 |
| 28. (P) E4-E5 | (F) E6-F7 |

Black could not capture the pawn, for he would have lost his Firzan and Fil.

- | | |
|-----------------------|-------------------|
| 29. (E) H3-F5 | (R) D7-C7 |
| 30. (P) E5-F6X (P) ch | (K) E7-D6 |
| 31. (R) F1-D1 ch | (K) D6-E5 |
| 32. (E) F5-H3 | (R) D8-D1X (R) ch |
| 33. (K) C1-D1X (R) | (R) C7-D7 ch |
| 34. (K) D1-E2 | (K) E5-E6 |
| 35. (F) E3-D2 | (K) E6-D6 |
| 36. (R) F3-D3 ch | (K) D6-C7 |
| 37. (H) C3-E4 | (E) A6-C4 ch |
| 38. (K) E2-E3 | (H) E8-D6 |
| 39. (H) E4-D6X (H) | (E) F8-D6X (H) |
| 40. (P) B2-B3 | (E) C4-E6 |
| 41. (E) H3-F5 | (R) D7-D8 |
| 42. (P) H2-H3 | (F) F7-G6 |
| 43. (K) E3-E4 | (F) G6-F5X (E) |
| 44. (K) E4-F5X (F) | (K) C7-D7 |
| 45. (K) F5-G6 | Resigns |

Black has a strategically lost game—he did not wish to play it out.

CHAPTER 4

Oblong Chess

This is a fairly early chess variation of the Near East. It was evidently played both with or without dice, though the former way was probably more popular.

The game is played on a four-by-sixteen square board. (See Fig. 2.)

The pieces are the same as in Shatranj, and move the same. (See Chart 6.)

When playing the game with dice, each player rolls one die. On rolling six, the player may move his Shah; on rolling five, his Firzan; on four, his Fil; on three, his Faras; on two, his Rukh; and on one, a Baidaq. I found it best to use the rule that one does not have to move if to do so would be either harmful to his game or useless.

When checked, a player must move by the die, and cannot move any piece unless to do so eliminates the check.

The stalemate and bare king rules are not given, but were no doubt the same as in Shatranj.

There are seven ways in which the men may be arranged at the beginning of the game (of course, both players must use the same arrangement). I have used only the first two. The symbols used are the same as in the chapter on Shatranj.

16				
15				
14				
13				
12				
11				
10				
9				
8				
7				
6				
5				
4				
3				
2				
1				
	A	B	C	D

Fig. 2

NAME	TRANSLATION	NUMBER	ARR. A	ARR. B	ARR. C
Shah	King	1	C1 ; C16	C1 ; B16	B1 ; B16
Firzan	General	1	B1 ; B16	B1 ; C16	C1 ; C16
Fil	Elephant	2	A1, D1 ; A16, D16	A1, D1 ; A16, D16	A1, D1 ; A16, D16
Faras	Horse	2	B2, C2 ; B15, C15	B2, C2 ; B15, C15	B3, C3 ; B13, C14
Rukh	Chariot	2	A3, D3 ; A14, D14	A3, D3 ; A14, D14	A3, D3 ; A14, D14
Baidaq	Foot soldier	8	A5, B5, C5, D5, A7, B7, C7, D7 ; A12, B12, C12, D12, A10, B10, C10, D10	A5, B5, C5, D5, A6, B6, C6, D6 ; A11, B11, C11, D11, A12, B12, C12, D12	A2, B3, C3, D2, A4, B4, C4, D4 ; A15, B15, C15, D15, A13, B13, C13, D13

Chart 6

ARR. D	ARR. E	ARR. F	ARR. G
C2; C15	C1; C16	B1; C16	C1; B16
B2; B15	B1; B16	C1; B16	B1; B16
A2, D2; A15, D15	B3, C3; B14, C14	B3, C3; B14, C14	B3, C3; B14, C14
B1, C1; B16, C16	B2, C2; B15, C15	B2, C2; B15, C15	B2, C2; B15, C15
A1, D1; A16, D16	A1, D1; A16, D16	A1, D1; A16, D16	A1, D1; A16, D16
A3, B3, C3, D3, A4, B4, C4, D4; A14, B14, C14, D14, A13, B13, C13, D13	A5, B5, C5, D5, A6, B6, C6, D6; A11, B11, C11, D11, A12, B12, C12, D12	A5, B5, C5, D5, A6, B6, C6, D6; A11, B11, C11, D11, A12, B12, C12, D12	A4, B4, C4, D4, A5, B5, C5, D5; A12, B12, C12, D12, A13, B13, C13, D13

Chart 6-2

SAMPLE GAME I (Arr. A)

WHITE J.D. STRANG	BLACK AUTHOR
1. Rolled 6 (K) C1-D2	4 (E) D16-B14
2. 1 (P) A7-A8	5 (F) B16-A15
3. 4 (E) A1-C3	6 (K) C16-D15
4. 4 (E) D1-B3	1 (P) B10-B9
5. 5 (B) B1-A2	2
6. 3 (H) B2-C4	6 (K) D15-C14
7. 3 (H) C2-B4	4
8. 2	3 (H) B15-C13
9. 1 (P) A8-B9X (P)	1 (P) A10-B9X (P)
10. 2	4
11. 1 (P) A5-A6	5
12. 3 (H) C4-B6	5
13. 3 (H) B4-C6	4
14. 4	2

15. 2	2
16. 3	2
(H) C6-B8	
17. 1	1
(P) A6-A7	(P) C10-C9
18. 1	1
(P) A7-A8	(P) C9-B8X (H)
19. 3	2
20. 4	6
	(K) C14-B13
21. 1	4
(P) A8-B9X (P)	(E) A16-C14
22. 4	3
	(H) C15-D13
23. 1	4
(P) C7-B82 (P)	
24. 1	1
(P) C5-C6	(P) A12-A11
25. 6	5
(K) D2-C2	
26. 6	4
27. 2	1
(R) A3-A10	(P) B12-B11
28. 4	1
(E) C3-A5	(P) B11-A10X (R)
29. 1	2
(P) B9-A10X (P)	(R) A14-A22
30. 6	1
(K) C2-C3	(P) C12-C11

31. 5	2 (R) A12-B12
32. 6	4 (E) C14-A12
33. 5	6 (K) B13-C12
34. 4 (E) A5-C7	4 (E) A12-C10
35. 2 (R) D3-D4	3 (H) C13-D11
36. 1 (P) B8-B9	3 (H) D11-C9
37. 5	3 (H) C9-B7X (P)
38. 4	2 (R) B12-B9X (P)
39. 2 (R) D4-A4	3 (H) B7-C5
40. 6 (K) C3-B4	6 (K) C12-D11
41. 4	1 (P) D10-D9
42. 3 (H) B6-A8	2 (R) B9-B8
43. 4	3 (H) C5-A4X (R)
44. 4	5
45. 5	3 (H) A4-B6
46. 2	5

- | | |
|-----------------|-----------|
| 47. 6 | 1 |
| (E) B4-C5 | (P) D9-D8 |
| 48. 3 | 2 |
| (H) A8-C9 | |
| 49. 4 | 3 |
| 50. 3 | |
| (H) C9-D11X (K) | |

SAMPLE GAME II (Arr. B)

- | WHITE
AUTHOR | BLACK
J. MILLER |
|-----------------|--------------------|
| 1. 1 | 5 |
| (P) A6-A7 | (F) C16-D15 |
| 2. 5 | 1 |
| (F) B1-A2 | (P) D11-D10 |
| 3. 6 | 1 |
| (K) C1-D2 | (P) D10-D9 |
| 4. 3 | 3 |
| (H) B2-C4 | (H) B15-C13 |
| 5. 2 | 6 |
| | (K) B16-B15 |
| 6. 5 | 5 |
| 7. 2 | 6 |
| | (K) B15-B14 |
| 8. 5 | 5 |
| (F) A2-E3 | (F) D15-C14 |
| 9. 5 | 4 |
| (F) B3-A4 | |
| 10. 3 | 2 |
| (H) C2-B4 | |

11. 6	1
(K) D2-C2	(P) D9-D8
12. 2	3
	(H) C13-D11
13. 1	4
(P) D6-D7	
14. 4	4
(E) D1-B3	
15. 6	5
	(F) C14-B13
16. 1	2
(P) B6-B7	
17. 1	4
(P) B5-56	(E) A16-C14
18. 1	6
(P) B7-B8	(K) B14-C13
19. 3	3
(H) B4-A6	(H) D11-B10
20. 5	6
(F) A4-B5	
21. 4	5
(E) A1-C3	
22. 6	5
23. 5	3
	(H) B10-A8X (P)
24. 1	4
(P) B6-B7	(E) D16-B14
25. 1	3
(P) B7-A8X (H)	(H) C15-D13
26. 2	2

27. 4	6
28. 3	6
(H) C4-D6	
29. 5	2
30. 3	2
(H) A6-C7	
31. 2	6
32. 2	6
33. 6	5
34. 6	4
35. 1	4
(P) A8-A9	
36. 4	3
37. 4	6
38. 3	1
(H) C7-D9	(P) C11-C10
39. 1	3
(P) B8-B9	(H) D13-C11
40. 5	1
(F) B5-A6	(P) C10-D9X (H)
41. 3	4
(H) D6-B7	
42. 6	4
43. 2	4
(R) A3-A4	
44. 3	2
(H) B7-C9	
45. 6	2
(K) C2-B2	

- | | |
|------------------|-----------------|
| 46. 6 | 5 |
| (K) B2-A3 | |
| 47. 2 | 1 |
| (R) A4-B4 | (P) B11-B10 |
| 48. 2 | 3 |
| (R) D3-D4 | (H) C11-B9X (P) |
| 49. 3 | 2 |
| (H) C9-B11 | |
| 50. 3 | |
| (H) B11-C13X (K) | |

It was strangely coincidental that both games lasted for exactly fifty cycles, or ninety-nine rolls.

CHAPTER 5

Round Chess or Byzantine Chess

This is a fairly ancient form of chess which was popular, as the name would indicate, in and around Byzantium. Of the two variations, the one without *husun* (citadels) is probably the older.

The board, Figure 3 below, consists of four concentric rings, each of which contains sixteen spaces. In the second variation (the initial arrangement of which is given under B on Chart 7), the border lines of the quadrants containing the pieces are extended, thereby forming four extra spaces in the center. These extra spaces are the *husun* (numbered one to four in Fig. 3).

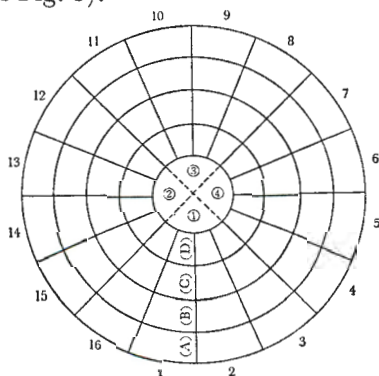


Fig. 3

NAME	TRANSLATION	NUMBER	ARR. A	ARR. B
Shah	King	1	D1; D9	A1; A9
Firzan	General	1	D2; D10	A2; A10
Fil	Elephant	2	C1, C2; C9, C10	B1, B2; B9, B10
Faras	Horse	2	B1, B2; B9, B10	C1, C2; C9, C10
Rukh	Chariot	2	A1, A2; A9, A10	D1, D2; D9, D10
Baidaq	Foot soldier	8	A3, B3, C3, D3, A16, B16, C16, D16; A8, B8, C8, D8, A11, B11, C11, D11	Same as Arrangement A

Chart 7

In both variations the pieces move as in Shatranj. However, as there is no final rank on the circular board, pawns are not promoted. When two of a player's pawns meet so as to block each other's movement, the opponent may remove them from the board.

In the second variation, if a player moves his Shah into any of the four citadel spaces in the center, the game is drawn.

The stalemate and bare king rules are the same as in Shatranj.

It may be of interest to note that the power of the Rukh is very great in this game. Assuming that it would be illegal to circle the board and return to the same square, the Rukh is able to move up the fifteen spaces on a single turn. If, on the other hand, it is legal to return to the original square, circling the board is an ideal delaying move. Players should decide which rule they will use before starting to play.

The symbols used in the sample game of this chapter are the same as in Shatranj.

SAMPLE GAME

WHITE	BLACK
AUTHOR	J.D. STRANG
1. (H) B1-C15	(H) H10-C12
2. (H) B2-C6	(H) B9-C7
3. (P) A16-A15	(P) A8-A7
4. (P) A3-A4	(P) A11-A12
5. (P) A15-A14	(P) A7-A6
6. (E) C1-A15	(E) C9-A7
7. (F) D2-C1	(F) D10-C9
8. (H) C15-D13	(K) A9-A10

- | | |
|----------------------|-----------------|
| 9. (H) C4-D6 | (H) C12-B10 |
| 10. (P) C3-C4 | (P) C11-C12 |
| 11. (H) D13-B12 | (R) A10-A11 |
| 12. (E) A15-C13 | (R) A11-A10 |
| 13. (H) B12-A10X (R) | (R) A9-A10X (H) |
| 14. (P) B3-B4 | (H) C7-D9 |
| 15. (P) B4-B5 | (P) A6-A5 |
| 16. (P) B5-B6 | (E) A7-C5 |
| 17. (P) D3-D4 | (E) C5-A7 |
| 18. (P) B6-A7X (E) | Resigns |

CHAPTER 6

Shatranj Kamil — Perfect or Complete Chess

(Variation I)

This is the first chapter dealing with an attempt to make a more interesting form of chess by enlarging the board and adding new pieces. In this particular case, only one type of piece was introduced—the Jamal.

Actually, the piece adds very little to the game. Its move is hardly valueless, but could not by any stretch of the imagination be called powerful. Perhaps for this very reason, the game did not remain popular for long.

The board used in this game is of ten-by-ten squares (Fig. 4). Murray uses the general term “Decimal Chess” for nearly all the variations played on this form of board.

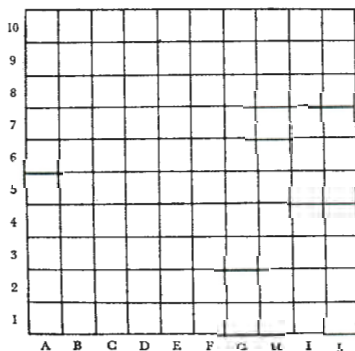


Fig. 4

NAME	TRANSLATION	NUMBER	POSITION A	POSITION B
Shah	King	1	E1; E10	Same
Firzan	General	1	F1; F10	Same
Jamal	Camel	2	D1, G1; D10, G10	A1, J1; A10, J10
Fil	Elephant	2	C1, H1; C10, H10	D1, G1; D10, G10
Faras	Horse	2	B1, I1; B10, I10	C1, H1; C10, H10
Rukh	Chariot	2	A1, J1; A10, J10	B1, I1; B10, I10
Baidaq	Foot soldier	10	A2, B2, C2, D2, E2, F2, G2, H2, I2, J2; A9, B9, C9, D9, E9, F9, G9, H9, I9, J9	Same as Position A

Chart 8

The *Shah* moves as the modern king.

The *Jamal* moves horizontally or vertically, two squares at a time, leaping over the first square if it is occupied.

The *Firzan* moves diagonally one square at a time.

The *Fil* moves diagonally, two squares at a time, leaping over the first square if it is occupied.

The *Faras* moves as the modern knight.

The *Rukh* moves as the modern rook.

The *Baidaq* moves as the modern pawn, but may not take a double step for its first move.

On reaching the final rank, pawns are promoted to Firzans.

The bare king and stalemate rules of Shatranj apply to this game.

Of the two sub-variations of this game, I prefer that given as Position A on Chart 8. The Rukhs are most useful, in my opinion, on the flanks.

In the sample game of this chapter, the symbols used are (K) for Shah, (F) for Firzan, (E) for Fil, (C) for Jamal, (H) for Faras, (R) for Rukh, and (P) for Baidaq.

SAMPLE GAME

WHITE J. POWELL	BLACK AUTHOR
1. (P) E2-E3	(P) E9-E8
2. (H) B1-C3	(H) B10-C8
3. (P) E3-E4	(F) F10-E9
4. (P) F2-F3	(P) F9-F8
5. (P) F3-F4	(F) E9-D8
6. (F) F1-E2	(P) E8-E7
7. (C) D1-D3	(P) F8-F7
8. (P) E4-E5	(P) E7-E6

- | | |
|--------------------|----------------|
| 9. (F) E2-F3 | (F) D8-E7 |
| 10. (F) F3-E4 | (H) I10-H8 |
| 11. (H) I1-H3 | (C) D10-D8 |
| 12. (E) H1-F3 | (C) G10-G8 |
| 13. (E) C1-E3 | (E) C10-E8 |
| 14. (C) G1-G3 | (E) H10-F8 |
| 15. (P) A2-A3 | (P) J9-J8 |
| 16. (P) A3-A4 | (P) J8-J7 |
| 17. (R) A1-A3 | (R) J10-J8 |
| 18. (R) A3-B3 | (P) B9-B8 |
| 19. (P) F4-F5 | (R) J8-I8 |
| 20. (P) I2-I3 | (P) E6-F5X (P) |
| 21. (F) E4-F5X (P) | (P) F7-F6 |
| 22. (P) E5-F6X (P) | (F) E7-F6X (P) |
| 23. (H) C3-D5 | (F) F6-E7 |
| 24. (E) E3-G5 | (H) H8-F9 |
| 25. (C) G3-E3 | (C) D8-D6 |
| 26. (C) E3-E5 | (F) E7-D8 |
| 27. (F) F5-E6 | (H) G8-A7 |
| 28. (F) E6-D7 | (E) E8-C10 |
| 29. (R) B3-C3 | (P) C9-C8 |
| 30. (F) D7-E6 | (E) C10-A8 |
| 31. (H) H3-F2 | (H) A7-C6 |
| 32. (H) F2-G4 | (H) F9-H8 |
| 33. (K) E1-F2 | (C) G8-G6 |
| 34. (H) D5-E3 | (C) G6-G4X (H) |
| 35. (H) E3-G4X (C) | (H) C6-D4 |
| 36. (F) E6-D5 | (R) I8-I4 |
| 37. (P) H2-H3 | (R) I4-I6 |
| 38. (R) C3-C4 | (H) G7-E8 |
| 39. (P) C2-C3 | (H) D4-F5 |
| 40. (F) D5-E4 | (H) F5-H6 |
| 41. (H) G4-H6X (H) | (R) I6-H6X (H) |

- | | |
|--------------------|----------------|
| 42. (R) J1-E1 | (H) E8-F6 |
| 43. (R) C4-B4 | (K) E10-F9 |
| 44. (P) C3-C4 | (R) A10-E10 |
| 45. (R) B4-B5 | (H) F6-D7 |
| 46. (F) E4-F5 | (R) H6-F6 |
| 47. (F) F5-G4 | (R) F6-E6 |
| 48. (F) G4-F5 | (R) E6-E5X (C) |
| 49. (R) E1-E5X (R) | (H) D7-E5X (R) |
| 50. Resigns | |

White is a piece down, with poor prospects of saving the game.

CHAPTER 7

Shatranj Kamil—Perfect or Complete Chess

(Variation II)

This game was probably inspired by the variation given in the preceding chapter. Because the new piece in this version has a different move, it was called by a different name—Dabbabah.

The game is played on a ten-by-ten square board. Positions are given on Chart 9.

NAME	TRANSLATION	NUMBER	POSITION
Shah	King	1	E1; E10
Firzan	General	1	F1; F10
Dabbabah	War Machine	2	D1, G1; D10, G10
Fil	Elephant	2	C1, H1; C10, H10
Faras	Horse	2	B1, I1; B10, I10
Rukh	Chariot	2	A1, J1; A10, J10
Baidaq	Foot soldier	10	A3, B3, C3, D3, E3, F3, G3, H3, I3, J3; A8, B8, C8, D8, E8, F8, G8, H8, I8, J8

Chart 9

The *Shah* moves as the modern king.

The *Firzan* moves diagonally one square at a time.

The *Dabbabah* moves as the modern king, but without its limitations; i.e., the *Dabbabah* may be placed *en prise* or left there.

The *Fil* moves diagonally, two squares at a time, leaping over the first square if it is occupied.

The *Faras* moves as the modern knight.

The *Rukh* moves as the modern rook.

The *Baidaq* moves as the modern pawn, but may not take a double step for its first move.

A Pawn, on reaching the final rank, is promoted to *Firzan*, but only if the player has no other *Firzan* on the board. If he does have a *Firzan* on the board, but nevertheless (to clear a rank or capture a piece) moves a pawn to the final rank, his opponent removes that pawn from the board.

The stalemate rule is the same as in Shatranj, but bare *Shah* must continue to play.

As may be seen, the *Dabbabah* is a powerful piece; for though it is limited in range, it controls the eight squares surrounding it.

The symbols used in the sample game of this chapter are (K) for *Shah*, (F) for *Firzan*, (E) for *Fil*, (D) for *Dabbabah*, (H) for *Faras*, (R) for *Rukh*, and (B) for *Baidaq*.

SAMPLE GAME

WHITE	BLACK
AUTHOR	J. MILLER
1. (P) E2-E3	(P) E9-E8
2. (P) F2-F3	(P) F9-F8
3. (P) D2-D3	(P) D9-D8

- | | |
|--------------------|----------------|
| 4. (P) G2-G3 | (P) G9-G8 |
| 5. (H) B1-C3 | (H) B10-C8 |
| 6. (H) I1-H3 | (H) I10-H8 |
| 7. (P) E3-E4 | (P) F8-F7 |
| 8. (P) F3-F4 | (P) E8-E7 |
| 9. (D) D1-D2 | (P) G8-G7 |
| 10. (D) D2-E3 | (P) F7-F6 |
| 11. (P) F4-F5 | (D) G10-G9 |
| 12. (D) E3-F4 | (D) G9-G8 |
| 13. (P) G3-G4 | (D) G8-F7 |
| 14. (P) G4-G5 | (P) F6-G5X (P) |
| 15. (H) H3-G5X (P) | (D) D10-E9 |
| 16. (H) G5-F7X (D) | (H) H8-F7X (H) |
| 17. (P) E4-E5 | (D) E9-E8 |
| 18. (P) E5-E6 | (H) F7-H6 |
| 19. (H) C3-D5 | (E) H10-F8 |
| 20. (D) G1-F2 | (P) D8-D7 |
| 21. (P) E6-D7X (P) | (D) E8-D7X (P) |
| 22. (D) F2-F3 | (P) E7-E6 |
| 23. (P) F5-E6X (P) | (D) D7-E6X (P) |
| 24. (D) F3-E4 | (D) E6-D5X (H) |
| 25. (D) E4-D5X (D) | (H) C8-E7 |
| 26. (D) D5-E6 | (H) E7-C8 |
| 27. (E) C1-A3 | (F) F10-E9 |
| 28. (K) E1-D2 | (E) C10-E8 |
| 29. (R) A1-E1 | (K) E10-F9 |
| 30. (D) E6-D7 | (H) C8-D10 |
| 31. (E) H1-J3 | (P) C9-C8 |
| 32. (D) D7-E7 | (H) H6-G8 |
| 33. (F) F1-G2 | (H) G8-E7X (D) |
| 34. (R) E1-E7X (H) | (K) F9-G8 |
| 35. (D) F4-F5 | (P) B9-B8 |
| 36. (D) F5-E6 | (P) H9-H8 |

- | | |
|---------------------|----------------|
| 37. (D) E6-F7 ch | (K) G8-F9 |
| 38. (R) J1-E1 | (R) J10-E10 |
| 39. (F) G2-H3 | (P) C8-C7 |
| 40. (F) H3-I4 | (R) A10-C10 |
| 41. (F) I4-H5 | (P) A9-A8 |
| 42. (F) H5-G6 | (E) E8-G6X (F) |
| 43. (D) F7-G6X (E) | (H) D10-C8 |
| 44. (R) E7-E5 | (R) C10-C9 |
| 45. (D) G6-F7 | (P) B8-B7 |
| 46. (D) F7-E8 ch | (K) F9-G9 |
| 47. (E) A3-C5 | (R) C9-B9 |
| 49. (D) E8-D8 | (F) E9-D8X (D) |
| 49. (R) E5-E10X (R) | Resigns |

Black's position is very unfavorable and he is the exchange down.

CHAPTER 8

Shatranj Al-Husun (Citadel Chess)

This game was evidently quite popular throughout much of the Moslem world for a time, because it is known from manuscripts found in widely separated areas. There are some differences in these sources—particularly in the given position of the citadels outside of the corner squares (1, 2, and 3 in Fig. 5) and the placement of the two new pieces. In making my board, I chose to place my citadels in the compromise position given as 2 on the board diagram.

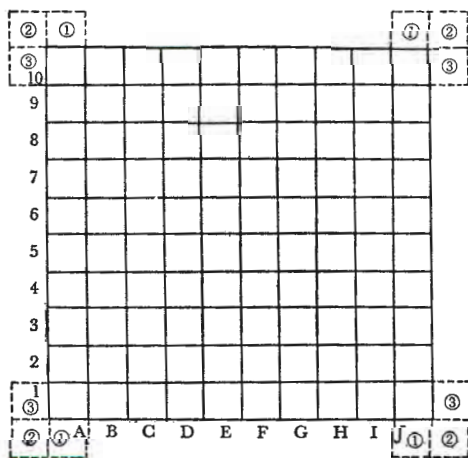


Fig. 5

NAME	TRANSLATION	NUMBER	POSITION A	POSITION B
Shah	King	1	E1; E10 (F1; E10)	E1; E10
Firzan	General	1	F1; F10 (E1; F10)	F1; F10
Dabbabah/Asp	War Machine/ Horse	2	D1, G1; D10, G10	A1, J1; A10, J10
Fil	Elephant	2	C1, H1; D10, H10	D1, G1; D10, G10
Faras	Horse	2	B1, I1; B10, I10	C1, H1; C10, H10
Rukh	Chariot	2	A1, J1; A10, J10	B1, I1; B10, I10
Baidaq	Foot soldier	10	A2, B2, C2, D2, E2, F2, G2, H2, I2, J2; A9, B9, D9, D9, E9, F9, G9, H9, I9, J9	Same as Position A

Chart 10

To eliminate at once any confusion about Chart 10, in one manuscript the new piece is called the Asp instead of the Dabbabah, though it has the same move.

The board is the ten-by-ten square form, with the addition of citadel squares outside the corners.

The *Shah* moves as the modern king.

The *Firzan* moves diagonally one square at a time.

The *Dabbabah* (or Asp) moves as the modern bishop.

The *Fil* moves diagonally two squares at a time, passing over the first square if it is occupied.

The *Faras* moves as the modern knight.

The *Rukh* moves as the modern rook.

The *Baidaq* moves as the modern pawn, but may not take a double step on its first move.

On reaching the final rank, pawns are promoted to Firzans.

The stalemate rule is the same as in Shatranj; i.e., a stalemated player loses—but there is no bare king rule.

If a Shah can reach either citadel on the opponent's side of the board, the game is drawn.

In the sample game of this chapter, I have used the opening arrangement of pieces given as Position A on the chart, for it is more similar to that with which I am familiar in modern play. The symbols used are (K) for Shah, (F) for Firzan, (W) for Dabbabah, (E) for Fil, (H) for Faras, (R) for Rukh, and (P) for Baidaq.

SAMPLE GAME

WHITE	BLACK
AUTHOR	J. POWELL
1. (P) E2-E3	(P) E9-E8
2. (P) E3-E4	(P) E8-E7
3. (H) B1-C3	(H) B10-C8

- | | |
|--------------------|----------------|
| 4. (H) I1-H3 | (H) I10-H8 |
| 5. (D) D1-H5 | (D) D10-H6 |
| 6. (P) F2-F3 | (P) F9-F8 |
| 7. (P) F3-F4 | (P) F8-F7 |
| 8. (H) H3-G5 | (P) G9-G8 |
| 9. (E) H1-F3 | (D) G10-C6 |
| 10. (D) G1-C5 | (P) D9-D8 |
| 11. (P) D2-D3 | (P) F7-F6 |
| 12. (H) G5-I4 | (D) H6-I5 ch |
| 13. (P) G2-G3 | (P) G8-G7 |
| 14. (P) D3-D4 | (P) G7-G6 |
| 15. (D) H5-G4 | (E) C10-E8 |
| 16. (P) D4-D5 | (D) C6-B7 |
| 17. (P) J2-J3 | (E) H10-F8 |
| 18. (P) J3-J4 | (D) I5-G7 |
| 20. (H) C3-A4 | (P) J9-J8 |
| 20. (D) C5-D4 | (P) J8-J7 |
| 21. (H) I4-G5 | (R) J10-J8 |
| 22. (H) G5-E6 | (D) G7-H6 |
| 23. (H) E6-C5 | (D) B7-A8 |
| 24. (H) C5-D7 | (R) A10-C10 |
| 25. (H) D7-B6 | (H) C8-B6X (H) |
| 26. (H) A4-B6X (H) | (D) A8-B7 |
| 27. (D) G4-B9X (P) | (R) C10-B10 |
| 28. (D) B9-E6 | (R) J8-I8 |
| 29. (P) I2-I3 | (R) I8-I7 |
| 30. (D) E6-H9X (P) | (K) E10-F9 |
| 31. (H) B6-D7 | (R) B10-C10 |
| 32. (H) D7-C5 | (D) B7-A8 |
| 33. (D) H9-E6 | (P) C9-C8 |
| 34. (H) C5-A6 | (F) F10-E9 |
| 35. (D) D4-G1 | (P) D8-D7 |
| 36. (D) E6-I2 | (F) E9-D8 |

- | | |
|--------------------|----------------|
| 37. (P) H2-H3 | (R) C10-B10 |
| 38. (P) B2-B3 | (P) D7-D6 |
| 39. (P) C2-C3 | (D) A8-B7 |
| 40. (H) A6-B4 | (K) F9-G8 |
| 41. (P) I4-I5 | (D) H6-G7 |
| 42. (P) H3-H4 | (E) F8-D10 |
| 43. (D) G1-B6 | (D) G7-E9 |
| 45. (D) I2-J3 | (F) D8-C7 |
| 46. (D) B6-E3 | (P) A9-A8 |
| 47. (P) F4-F5 | (R) I7-I8 |
| 48. (P) F5-G6X (P) | (E) E8-C6X (P) |
| 49. (P) H4-H5 | (E) G6-E8 |
| 50. (P) H5-H6 | (K) G8-F8 |
| 51. (P) H6-H7 | (R) I8-I6 |
| 52. (D) J3-H5 | Resigns |

Down two pawns and the exchange, Black has little chance of winning. He decided that I would be able to prevent him from reaching the citadels on my side of the board.

CHAPTER 9

Shatranj Kamil—Perfect Chess

Shatranj Al-Kabir (Great Chess) or Timur's Chess

This game was quite popular in the region around Persia for an indefinite period of time which included the life span of Timur lenk (meaning "Timur the lame" and corrupted by Western authors to Tamerlane), the conquerer.

Though only one of several Great Chess games, Timur's Chess is perhaps the best known to Western players because of the emphasis placed on it by Professor Forbes in his *History of Chess* and by Edward Falkener in his *Games*. . . . One of the reasons these authors devoted so much space to the game is that it was one of the few readily available early variations—readily available at the end of the nineteenth century. Murray expressed his view that all the fuss made over Timur's Chess was rather foolish. I must disagree. In my opinion, it is the most playable and most entertaining of the early forms of Great Chess.

The usual eight major pieces are used in this game. In addition, each player has one Vizir or Wazir (whichever name one prefers), two Zarafahs, two Taliahs, two Jamals, and two Dabbabahs. There are eleven pawns.

The board (see Fig. 6) is of eleven-by-ten square form, with two outside squares called *husun* (singular, *hisn*), or citadels. The purpose of these will be explained later.

Note that I have included two charts (11 and 12) in this chapter. Chart 11 deals with the major and minor pieces,

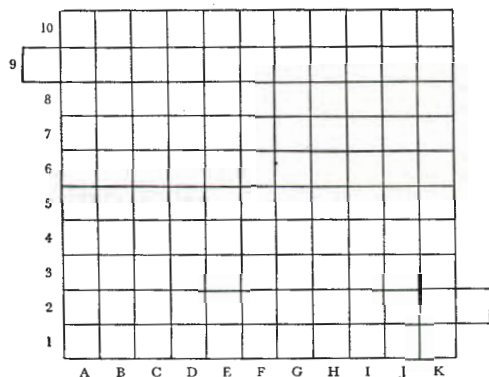


Fig. 6

while Chart 12 deals with the pawns. There are three known ways of setting up the pieces, but I have used only the first, Arrangement A. This is the only one given by Falkener and Forbes, and I believe that it was the most popular.

The *Shah* moves as the modern king.

The *Ferz* moves diagonally one square at a time.

The *Vizir* or *Wazir* moves horizontally or vertically one square at a time.

The *Taliah* moves as the modern bishop, with the exception that it may not move one square at a time—it must move two or more. It is surprising how much difference this makes.

The *Phil* moves diagonally two squares at a time, leaping over the first square if it is occupied.

The *Dabbabah* moves horizontally or vertically two squares at a time, leaping over the first square if it is occupied.

The *Asp* moves as the modern knight.

The *Rukh* moves as the modern rook.

NAME	TRANSLATION	NUMBER	ARR. A	ARR. B	ARR. C
Shah	King, Ruler	1	F2; F9	F1; F10	F1; F10
Vizir	Chancellor	1	G2; E9	G1; E10	G1; E10
Ferz	General	1	E2; G9	E1; G10	E1; G10
Zarafah	Giraffe	2	D2, H2; D9, H9	D2, H2; D9, H9	E2, G2; E9, G9
Taliah	Picket	2	C2, I2; C9, I9	C2, I2; C9, I9	D2, H2; D9, H9
Asp	Horse	2	B2, J2; B9, J9	B2, J2; B9, J9	B2, J2; B9, J9
Rukh	Chariot	2	A2, K2; A9, K9	A2, K2; A9, K9	A2, K2; A9, K9
Pil (Phil)	Elephant	2	A1, K1; A10, K10	A1, K1; A10, K10	A1, K1; A10, K10
Jamal	Camel	2	C1, I1; C10, I10	C1, I1; C10, I10	C1, I1; C10, I10
Dabbabah	War Engines	2	E1, G1; E10, G10	E2, G2; E9, G9	C2, I2; C9, I9
Piyade	Pawn	11	See Pawn Chart 12		

Chart 11

NAME	ARR. A	ARR. B	ARR. C
King's Pawn	F3; F8	F2; F9	F2; F9
Chancellor's Pawn	G3; E8	G2; E9	C3; I8
General's Pawn	E3; G8	E2; G9	B3; J8
Giraffe's Pawn	H3; D8	H3; D8	G3; E8
Picket's Pawn	I3; C8	I3; C8	H3; D8
Horse's Pawn	J3; B8	J3; B8	J3; B8
Chariot's Pawn	K3; A8	K3; A8	K3; A8
Elephant's Pawn	D3; H8	D3; H8	E3; G8
War Engine's Pawn	B3; J8	B3; J8	I3; C8
Camel's Pawn	C3; I8	C3; I8	D3; H8
Pawn of Pawns	A3; K8	A3; K8	A3; K8

Chart 12

The *Jamal* moves one square diagonally and two straight—it has an elongated knight's move—leaping over occupied squares.

The *Zarafah* moves one square diagonally and three or more straight; *never three or more straight and one diagonally*. It may not leap over occupied spaces.

The *Piyades* move as the modern pawns, but may not take double steps on their first move.

In the original sets, the Shah's pawn was a miniature Shah, the Asp's pawn a miniature Asp, etc. The Pawn of Pawns had the form of an ordinary pawn. When a pawn (with the exception of the Pawn of Pawns) reaches the final rank, it becomes the piece it represents; that is, a

Rukh, etc. To identify the pawns in the set I made, I merely wrote the name of the piece to which each belonged on the bottom of its base.

The Pawn of Pawns, on reaching the final rank, becomes a "dead" piece—it may not be captured. When the player sees either two hostile pieces situated so that they can be forked by a pawn, or a piece situated so that it cannot escape if attacked by a pawn, he may place his "dead" pawn in the forking or attacking square. If that square is occupied by any piece, allied or hostile (but surely not the hostile Shah!), the piece is removed from the board and the pawn is placed on the square. One could conceivably remove a hostile Rukh and fork two Zarafahs! However, one's opponent seldom allows him to move his Pawn of Pawns to the final rank. When the Pawn of Pawns reaches the final rank a second time, it is placed on the square of its Shah's pawn; and on reaching the final rank a third time, it becomes a *Shah Masnu 'A*, or Adventitious King. (The Shah's pawn becomes a *Shah-zada*, or Prince.) Both the Adventitious King and the Prince have the move of the Shah, and either may replace it if it is captured.

The citadels play an important part in the end-game. If a player can move his Shah into the citadel on his opponent's side of the board, the game is drawn. A player may not move any piece but his Adventitious King into the citadel on his side of the board. If he moves the Adventitious King in, he prevents his opponent's Shah from occupying it. He may move only his Shah into the citadel on his opponent's side.

Forbes adds this: When a player moves his Shah into the citadel on the opponent's side, he may either declare the game drawn or, immediately, exchange his Shah with

his Prince or Adventitious King (though evidently not with the latter if it is occupying the other citadel) and continue the game. Only Forbes gives this rule, and even he does not say whether, after such an exchange, the Prince or Adventitious King may be moved out of the citadel to allow the Shah to enter a second time. If Forbes is correct in giving this rule, it is probable that the Prince or Adventitious King could make way for the Shah, but that the exchange privilege could only be used once during a game.

Independent of the above, there is another exchange privilege allowed the Shah—this given by all authors. Once during the game, when checked, the Shah may exchange places with any allied piece on the board (except, probably, the Adventitious King if it is occupying the citadel). According to Murray, this is possible only when the Shah is checkmated, but it is probable that the players merely saved the privilege until it was needed to prevent mate.

At first Timur's Chess might appear to be too complicated. Actually, it is not. Though a fair amount of space is needed to explain the rules, they are neither numerous nor difficult. I enjoy the game, and I am sure that many others will.

Because of the citadels, a bare king rule probably did not exist. However, as in Shatranj, a stalemated player (one who cannot make a legal move) no doubt lost.

The symbols used in the sample games of this chapter are (K) for Shah, (V) for Vizir, (F) for Ferz, (B) for Taliah, (E) for Phil, (W) for Dabbabah, (R) for Rukh, (C) for Jamal, (G) for Zarafah, and (P) for Piyade.

SAMPLE GAME I

WHITE
AUTHOR

1. (P) C3-C4
2. (P) D3-D4
3. (E) A1-C3
4. (P) C4-C5
5. (P) E3-E4
6. (C) C1-B4
7. (P) E4-E5
8. (P) J3-J4
9. (P) I3-I4
10. (P) H3-H4
11. (C) B4-A7X (H)
12. (B) I2-K4
13. (P) H4-H5
14. (P) G3-G4
15. (V) G2-G3
16. (P) J4-J5
17. (P) J5-I6X (P)
18. (V) G3-H3

A great error—I should have left the Vizir where it was.

BLACK
J. POWELL

- (P) C8-C7
- (H) B9-A7
- (P) C7-C6
- (P) E8-E7
- (P) D8-D7
- (P) E7-E6
- (P) J8-J7
- (P) I8-I7
- (P) H8-H7
- (H) J9-H8
- (P) B8-A7X (C)
- (P) H7-H6
- (P) I7-I6
- (C) I10-H7
- (P) J7-J6
- (B) I9-K7
- (C) H7-E8
- ...
- (P) J6-J5 ch
- (P) J5-K4X (B)
- (R) K9-J9
- (B) K7-I5
- (P) H6-I5X (H)
- (R) J9-J1
- (W) G10-I10
- (H) H8-F7
- (W) I10-K10X (B)
- (R) J1-J7

19. (K) F2-G2
20. (H) J2-K4X (P)
21. (C) I1-J4
22. (H) K4-I5X (B)
23. (C) J4-K7
24. (E) K1-I3
25. (P) I6-I7
26. (B) C2-K10X (E)
27. (P) I7-I8

- | | |
|-----------------------------|-----------------|
| 28. (P) I8-H9X (G) | (R) J7-K7X (C) |
| 29. (R) K2-J2 | (H) F7-H8 |
| 30. (P) H9-H10 (Prom. H) ch | (F) G9-H10X (H) |
| 31. (R) J2-J10 | (W) K10-I10 |
| 32. (W) G1-G3 | (R) K7-K3X (P) |
| 33. (W) E1-E3 | (R) K3-K2 |
| 34. (W) G3-G5 | (R) K2-H2X (G) |
| 35. (K) G2-H2X (R) | (C) E8-D5 |
| 36. (F) E2-D3 | (F) H10-I9 |
| 37. (R) J10-J3 | (P) F8-F7 |
| 38. (G) D2-J1 | (W) I10-K10 |
| 39. (W) G5-I5X (P) | (P) G8-G7 |
| 40. (W) I5-I7 | (F) I9-H10 |
| 41. (R) J3-J10 | (R) A9-B9 |
| 42. (P) B3-B4 | (B) C9-G5 |
| 43. (W) E3-G3 | (B) G5-I7X (W) |
| 44. (R) J10-K10X (W) | (P) D7-D6 |
| 45. (P) D5-E6X (P) | (F) H10-G9 |
| 46. (R) K10-K8X (P) | (C) C10-D7 |
| 47. (E) I3-G5 | (B) I7-G5X (E) |
| 48. (W) G3-G5X (B) | (K) F9-F8 |
| 49. (R) K8-K7 | (P) G7-G6 |
| 50. (H) B2-C4 | (W) E10-E8 |
| 51. (F) D3-E4 | (C) D5-A4 |
| 52. (H) C4-E5 | (C) D7-A6 |
| 53. (H) E5-C6X (P) | (R) B9-B7 |
| 54. (H) C6-D8 | (R) B7-B10 |
| 55. (P) I4-I5 | (R) B10-J10 |
| 56. (R) A2-A1 | (P) G6-H5X (P) |
| 57. (P) G4-H5X (P) | (R) J10-J5 |
| 58. (V) H3-H4 | (C) A4-B7 |
| 59. (P) I5-I6 | (P) F7-F6 |
| 60. (P) I6-I7 | (H) H8-J9 |

- | | |
|--------------------------|-------------------|
| 61. (R) K7-K8 ch | (W) E8-G8 |
| 62. (W) G5-I5 | (P) F6-F5 |
| 63. (F) E4-F5X (P) | (P) E6-F5X (F) |
| 64. (P) I7-I8 | (H) J9-H10 |
| 65. (P) I8-I9 | (H) H10-F9 |
| 66. (H) D8-F9X (H) | (K) F8-F9X (H) |
| 67. (W) I5-G5 | (R) J5-J2 ch |
| 68. (K) H2-I1 | (R) J2-J4 |
| 69. (P) I9-I10 (Prom. B) | (R) J4-H4X (V) |
| 70. (R) A1-H1 | (G) D9-H10 ch |
| 71. (W) G5-I5 | (R) H4-D4X (P) |
| 72. (R) K8-G8X (W) | (C) A6-D7 |
| 73. (R) G8-G7 | (C) D7-C4 |
| 74. (R) H1-G1 | (F) G9-H8 |
| 75. (R) G7-F7 ch | (K) F9-E8 |
| 76. (R) F7-E7 ch | (K) E8-D8 |
| 77. (R) G1-G8 ch | (V) E9-E8 |
| 78. (R) E7-H7 | (G) H10-B9 |
| 79. (R) H7-H8X (F) | (G) B9-I10X (B) |
| 80. (R) G8-G10 | (R) D4-I4 ch |
| 81. (W) I5-I3 | (R) I4-I3X (W) ch |

Black should have retreated his Giraffe, but instead fell for the trap.

- | | |
|--------------------|-----------------|
| 82. (K) I1-H2 | (G) I10-J1X (G) |
| 83. (K) H2-I3X (R) | (C) C4-F3X (P) |
| 84. (R) H8-J8 | (G) J1-K9 |
| 85. (R) G10-K10 | (G) K9-G10 |
| 86. (R) K10-K8 | (G) C10-H9 ch |
| 87. (K) I3-H3 | (K) D8-D7 |
| 88. (P) B4-B5 | (K) D7-D8 |
| 89. (P) C5-C6 | (C) F3-E6 |

Black sacrificed the exchange to save his strong position. I thought it unwise.

- | | |
|---------------------|-------------------|
| 90. (P) C6-B7X (C) | (C) E6-B7X (P) |
| 91. (R) J8-H8 | (G) H9-D10 |
| 92. (E) C3-E5 | (G) D10-C2 ch |
| 93. (E) E5-G3 | (G) C2-D6X (P) |
| 94. (R) H8-H6 | (G) D6-E2 |
| 95. (R) H6-A6 | (E) A10-C8 |
| 96. (R) A6-A7X (P) | (C) B7-E6 |
| 97. (R) A7-A8X (P) | (C) E6-F9 |
| 98. (P) B5-B6 | (P) F5-F4 |
| 99. (R) K8-G8 | (P) F4-G3X (E) |
| 100. (R) G8-G3X (P) | (V) E8-E9 |
| | (V) E9-D9 |
| 101. (P) A3-A4 | (V) D9-C9 |
| 102. (P) B6-B7 | (V) C9-B9 |
| 103. (P) B7-B8 | (K) D8-C7 |
| 104. (R) G3-D3 ch | (C) F9-E6 |
| 105. (R) D3-B3 | (G) F2-D10 |
| 106. (R) B3-E3 | (S) C7-B7 |
| 107. (R) E3-C3 ch | |
| 108. (R) A8-A5 | (V) B9-B8X (P) |
| 109. (R) C3-B3 ch | (K) B7-C7 |
| 110. (R) A5-C5 ch | (K) C7 (exchange) |
| | (W) C8 |
| 111. (R) B3-C3 | (V) B8-B7 |
| 112. (P) A4-A5 | (K) C8-B8 |
| 113. (P) A5-A6 | (K) B8-A7 |
| 114. (P) A6-B7X (V) | (C) E6-B7X (P) |
| 115. (R) C3-D3 | (G) D10-E1 |
| 116. (R) C5-C7X (E) | (K) A7-B6 |
| 117. (R) C7-E7 | (G) E1-A2 |
| 118. (R) D3-B3 ch | (K) B6-C6 |
| 119. (R) E7-B7X (C) | (K) C6-D5 |
| 120. (R) B7-A7 | (G) A2-F1 |

- | | |
|---------------------|----------------|
| 121. (R) A7-A1 | (G) F1-K2 |
| 122. (R) B3-D3 ch | (K) D5-E5 |
| 123. (R) A1-A2 | (G) K2-G1 |
| 124. (R) A2-E2 ch | (K) E5-F5 |
| 125. (R) D3-F3 ch | (K) F5-G5 |
| 126. (R) E2-G2 ch | (K) G5-H5X (P) |
| 127. (R) G2-G1X (G) | Resigns |

SAMPLE GAME II

- | WHITE
J. POWELL | BLACK
AUTHOR |
|--------------------|-----------------|
| 1. (P) G3-G4 | (P) I8-I7 |
| 2. (P) I3-I4 | (P) H8-H7 |
| 3. (E) K1-I3 | (E) K10-I8 |
| 4. (W) G1-G3 | (P) H7-H6 |
| 5. (P) K3-K4 | (P) G8-G7 |
| 6. (P) K4-K5 | (P) C8-C7 |
| 7. (R) K2-K3 | (P) D8-D7 |
| 8. (P) A3-A4 | (E) A10-C8 |
| 9. (P) A4-A5 | (P) D7-D6 |
| 10. (R) A2-A4 | (P) E8-E7 |
| 11. (P) E3-E4 | (P) F8-F7 |
| 12. (W) E1-E3 | (P) F7-F6 |
| 13. (R) A4-B4 | (P) B8-B7 |
| 14. (H) B2-A4 | (W) G10-G9 |
| 15. (P) D3-D4 | (W) E10-E8 |
| 16. (P) E4-E5 | (P) G7-G6 |
| 17. (P) H3-H4 | (P) G6-G5 |
| 18. (P) H4-G5X (P) | (P) F6-G5X (P) |
| 19. (P) E5-D6X (P) | (P) E7-D6X (P) |
| 20. (P) I4-I5 | (H) B9-D8 |
| 21. (R) K4-I4 | (E) I8-G6 |

- | | |
|--------------------|----------------|
| 22. (R) I4-J4 | (P) J8-J7 |
| 23. (P) I5-H6X (P) | (P) I7-H6X (P) |
| 24. (R) J4-J6 | (H) D8-C6 |

I was not thinking when I made the last move—instead of attacking the White Rukh on B4, I should have moved (H) D8-F7, guarding my Piyade on H6. However, as the matter finally ended, perhaps I had greater eventual gain from the move I made.

- | | |
|--------------------|----------------|
| 25. (R) B4-B5 | (G) H9-D10 |
| 26. (R) J6-H6X (P) | (H) J9-H8 |
| 27. (W) G3-G5X (P) | (B) I9-K7 ch |
| 28. (W) E3-G3 | (H) C6-E7 |
| 29. (P) J3-J4 | (R) K9-I9 |
| 30. (B) I2-K4 | (P) C7-C6 |
| 31. (R) B5-B4 | (H) E7-D5 |
| 32. (R) B4-C4 | (E) C8-A6 |
| 33. (C) I1-H4 | (E) A6-C4X (R) |
| 34. (P) B3-C4X (E) | (H) D5-E7 |
| 35. (C) C1-B4 | (H) H8-F7 |
| 36. (R) H6-J6 | (H) F7-G5X (W) |
| 37. (E) I3-G5X (H) | (R) I9-H9 |
| 38. (C) B4-E3 | (P) D6-D5 |
| 39. (P) C4-D5X (P) | (H) E7-D5X (P) |
| 40. (C) E3-D6 | (R) H9-H4X (C) |
| 41. (G) H2-B1 | (B) C9-F6 |
| 42. (H) A4-C5 | (G) D9-G10 |
| 43. (E) G5-E7 | (F) G9-F8 |
| 44. (E) E7-G5 | (R) A9-D9 |
| 45. (C) D6-A7 | (H) D5-E7 |
| 46. (P) A5-A6 | (H) E7-C8 |
| 47. (P) A6-B7X (P) | (P) A8-B7X (P) |
| 48. (C) A7-B4 | (H) C8-B6 |

- | | |
|--------------------|----------------|
| 49. (P) K5-K6 | (H) B6-C4 |
| 50. (G) D2-H1 | (R) H4-H1X (G) |
| 51. (H) J2-H1X (R) | (H) C4-A3 |
| 52. (B) C2-F5 | (H) A3-B1X (G) |
| 53. (B) F5-B1X (H) | (P) B7-B6 |
| 54. (H) C5-B3 | (P) C6-C5 |

At this point I saw something we both had overlooked. If White would move (C) B4-C7, he would be able to capture my Zarafah on D10, and win the exchange. He chose to do otherwise.

- | | |
|--------------------|-----------------|
| 55. (P) D4-C5X (P) | (R) D9-D7 |
| 56. (P) C5-B6X (P) | (B) K7-H10 |
| 57. (B) B1-F5 | (R) D7-B7 |
| 58. (P) C3-C4 | (F) F8-G7 |
| 59. (P) C4-C5 | (B) H10-C5X (P) |
| 60. (H) B3-C5X (B) | (G) D10-C5X (H) |
| 61. (E) G5-E3 | (G) C5-D9 |
| 62. (P) K6-J7X (P) | (P) K8-J7X (P) |
| 63. (P) G4-G5 | (B) F6-D4 |
| 64. (E) A1-C3 | (R) B7-B6X (P) |
| 65. (C) B4-E5 | (R) B6-B5 |
| 66. (B) E5-A10 | (G) D9-C3X (E) |
| 67. (C) E5-D2 | (G) C3-B9 |
| 68. (H) H1-I3 | (R) B5-A5 |
| 69. (H) I3-G4 | (R) A5-A10X (B) |
| 70. Resigns | |

At this point, White felt that the situation was hopeless for him. However, we continued the game to see if he would be able to move his Shah into the citadel on my side of the board. As a matter of fact, he was not able to; and after many exchanges, was left with a bare Shah which I easily checkmated.

CHAPTER 10

Shatranj Al-Kabir (Great Chess)

This game, though in my opinion inferior to Timur's Chess, is very playable and entertaining. It was either contemporary with, or later than Timur's games, which have quite overshadowed it.

As may be seen from the names of two of the new pieces (the *Karkaddan* and the *Ahu*), the inventor or inventors of the game did not remember the connection between chess and warfare. This does not detract from the quality of the new moves.

The game is played on a thirteen-by-thirteen square board (Fig. 7). Positions are given on Chart 13.

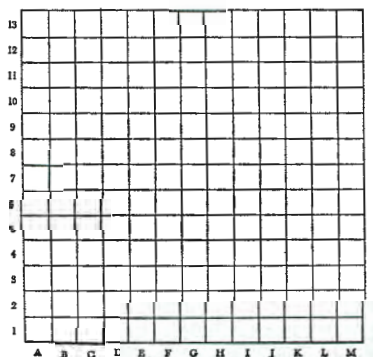


Fig 7

NAME	TRANSLATION	NUMBER	POSITION
Shah	King	1	G1; G13
Firzan	Ferz (General)	1	H1; F13
Firzan al-Kabir	Great Ferz	1	F1; H13
Ahu	Gazelle	2	E1, I1; E13, I13
Karkaddan	Rhinoceros	2	D1, J1; D13, J13
Fil	Elephant	2	C1, K1; C13, K13
Faras	Horse	2	B1, C1; B13, C13
Rukh	Chariot	2	A1, M1; A13, M13
Baidaq	Foot soldier	13	A4, B4, C4, D4, E4, F4, G4, H4, I4, J4, K4, L4, M4; A10, B10, C10, D10, E10, F10, G10, H10, I10, J10, K10, L10, M10

Chart 13

The *Shah* moves as the modern king.

The *Firzan* moves diagonally one square at a time.

The *Firzan al-Kabir* moves one square diagonally and three or more straight, *never three or more straight and one diagonally*. It may not leap over occupied squares.

The *Ahu* moves one square diagonally and two straight—it has an elongated knight-move. It may leap over occupied squares.

The *Fil* moves diagonally two squares, leaping over the first square if it is occupied.

The *Karkaddan* moves as either the modern knight or the modern bishop, whichever move is desired.

The *Faras* moves as the modern knight.

The *Rukh* moves as the modern rook.

The *Baidaq* moves as the modern pawn, but may not take a double step on its first move.

The pawn-promotion rules of this game are not known, but were probably the same as in Shatranj; i.e., on reaching rank, a pawn is promoted to Firzan.

The stalemate and bare king rules were probably the same as in Shatranj.

The symbols used in the sample game of this chapter are (S) for Shah, (F) for Firzan, (GF) for Firzan al-Kabir, (G) for Ahu, (E) for Fil, (K) for Karkaddan, (H) for Faras, (R) for Rukh, and (P) for Baidaq.

SAMPLE GAME

WHITE

J. MILLER

1. (P) G4-G5

2. (K) D1-I6

3. (K) J1-E6

BLACK

AUTHOR

(P) G10-G9

(K) D13-I8

(K) J13-E8

- | | |
|------------------------|-------------------|
| 4. (P) J4-J4 | (H) L13-K11 |
| 5. (P) F4-F5 | (H) K11-J9 |
| 6. (P) F5-F6 | (H) J9-H8 |
| 7. (K) I6-G7 | (K) I8-G6X (K) |
| 8. (P) F6-G7X (K) | (H) H8-G6 |
| 9. (P) H4-H5 | (H) G6-I5 |
| 10. (K) E6-F5 | (P) F10-F9 |
| 11. (K) F5-K10X (P) | (GF) H13-C12 |
| 12. (K) K10-I12 ch | (S) G13-H12 |
| 13. (K) I12-G10 ch | (S) H12-G12 |
| 14. (K) G10-I8 | (G) E13-F10 |
| 15. (G) I1-H4 | (P) H10-H9 |
| 16. (K) I8-F5 | (P) H9-H8 |
| 17. (P) G7-H8X (P) | (P) G9-H8X (P) |
| 18. (P) G5-G6 | (P) I10-I9 |
| 19. (P) G6-G7 | (GF) C12-H11 |
| 20. (K) F5-J9 | (K) E8-F6 |
| 21. (K) J9-K11S(GF) ch | (S) G12-H11X (K) |
| 22. (K) G7-H8X (P) | (K) F6-H4X (G) |
| 23. (P) H8-I9X (P) | (K) H4-E1X (G) |
| 24. (GF) F1-G5 ch | (H) I5-H7 |
| 25. (GF) G5-C6 | (H) H7-I9X (P) |
| 26. (GF) C6-D10X(P) ch | (S) H11-G11 |
| 27. (GF) D10-C6 | (K) E1-F3 ch |
| 28. (S) G1-F2 | (K) F3-E4X (P) ch |
| 29. (S) F2-E3 | (K) E4-C6X (GF) |
| 30. Resigns | |

CHAPTER 11

Grande Acedrex (Great Chess)

This Medieval Spanish form of Great Chess was probably developed, or at least greatly influenced, by the Moorish culture. In this variation of chess more than in any other, the original connection with warfare was forgotten. Rather than military personnel and war engines, the pieces represent (with the exception of the *Rey* and *Peons*) natural and fantastic animals.

The board used for this game is the twelve-by-twelve form (see Fig. 8). Positions are given on Chart 14.

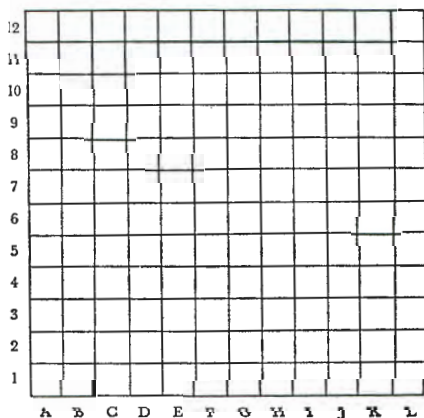


Fig. 8

NAME	TRANSLATION	NUMBER	POSITION
Rey	King	1	F1; F12
Aanca	Gryphon	1	G1; G12
Cocatriz	Crocodile	2	E1, H1; E12, H12
Zaraffa	Giraffe	2	D1, I1; D12, I12
Unicornio	Unicorn	2	C1, J1; C12, J12
Leon	Lion	2	B1, K1; B12, K12
Rogue	Rook	2	A1, L1; A12, L12
Peon	Foot soldier (Peasant)	12	A4, B4, C4, D4, E4, F4, G4, H4, I4, J4, K4; A9, B9, C9, D9, E9, F9, G9, H9, I9, J9, K9

Chart 14

The *Rey* moves as the modern king, but may move two squares horizontally, vertically, or diagonally on its first turn; i.e., the white *Rey* may move to D1, D3, F3, H3, or H1 on its first move. If it exercises this privilege, it may pass over the first square if it is occupied.

The *Aanca* moves one square diagonally and any number horizontally or vertically. It may not pass over occupied squares.

The *Unicornio* must move as the modern knight on its first move, but may not capture. Thereafter, it moves as the modern bishop.

The *Cocatriz* moves as the modern bishop.

The *Zaraffa* has an exaggerated knight's move, moving three squares straight and one diagonally. It may pass over occupied squares.

The *Leon* moves three squares at a time horizontally or vertically, passing over occupied squares.

The *Rogue* moves as the modern rook.

The *Peon* moves as the modern pawn, but may not take a double step on its first move.

On reaching the final rank, a pawn is promoted to the master piece of the file it is in.

The stalemate and bare king rules are not known, but are probably the same as in Shatranj; that is, a stalemated player loses, and a bare king loses unless it can bare the opponent king on its move.

The game may also be played with an eight-sided die. On rolling eight, the player may move his *Rey*; on rolling seven, his *Aanca*; on six, a *Unicornio*; on five, a *Rogue*; on four, a *Leon*; on three, a *Cocatriz*; on two, a *Zaraffa*; and on one, a *Peon*. As in other dice-chess games, I use a rule stating that a player does not have to move if to do so will harm his game or is useless.

As may be seen, the Leon and Zaraffa have moves that might seem rather awkward to players who are not familiar with them. For this reason, I am not particularly fond of the game. However, it is playable and entertaining.

In the sample game of this chapter, the symbols used are (K) for Rey, (A) for Aanca, (U) for Unicornio, (C) for Cocatriz, (G) for Zaraffa, (L) for Leon, (R) for Rogue, and (P) for Peon.

SAMPLE GAME (WITH DICE)

WHITE AUTHOR	BLACK R. GORDON
1. Rolled 2 (G) D1-E5	6 (U) J12-H11
2. 5 (R) A1-A3	8 (K) F12-E11
3. 1 (P) H4-H5	2 (G) D12-E8
4. 2 (G) D5-E9X (P)	8 (K) E11-D10
5. 4	7 (A) G12-D11
6. 5 (R) L1-L3	7 (A) D11-E9X (G)
7. 3 (C) E1-H4	5 (R) L12-L10
8. 4	7 (A) E9-D4X (P)
9. 3 (C) H4-C9X (P) ch	5

- | | |
|-----------|-----------------|
| 10. 1 | 8 |
| (P) E4-E5 | (K) D10-C9X (C) |
| 11. 6 | 7 |
| (U) D1-B2 | (A) D4-C2 ch |
| 12. 2 | 3 |
| | (C) H12-D8 |
| 13. 5 | 7 |
| | (A) C2-F1X (K) |

CHAPTER 12

Acedrex de Los Quatros Tiempos (Chess of the Four Seasons)

This four-player game contains much symbolism. Despite the name, the four colors represent not only the four seasons, but also the four elements and four humors (see Chart 15).

SEASON	ELEMENT	COLOR	HUMOR
Spring	Air	Green	Blood
Summer	Fire	Red	Choler
Autumn	Earth	Black	Melancholy
Winter	Water	White	Phlegm

Chart 15

The game is played on an eight-by-eight board, which has special markings as shown in Fig. 9. See positions of pieces on Chart 16.

The *King* moves as the modern king.

The *Bishop* moves diagonally two squares at a time, leaping over the first square if it is occupied.

The *Horse* moves as the modern knight.

The *Rook* moves as the modern rook.

The *Pawn* moves as the modern pawn, but may not take a double step for its first move.

As may be seen, a player's pawns are divided into two

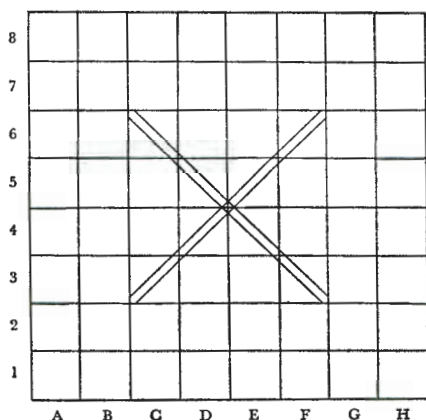


Fig. 9

pairs, one of which moves toward the side of the board opposite the player, and the other of which moves toward the edge. On reaching the final rank, a pawn becomes a queen, and moves diagonally one square at a time.

Green moves first, then Red, Black, and White in order.

When a player checkmates an opponent, the mated king is removed from the board and the remainder of the opponent's pieces pass into the control of the player.

It is advised in the source that a player defend against the opponent who precedes him and attack the player who succeeds him.

The stalemate and bare king rules of this game are not known. A stalemated player probably lost, but a bare king no doubt had to play on until an opponent mated him.

As can be seen, there was even less chance of cooperation between two players in this game than in four-handed Chaturanga, for the player who helps another mate an

NAME	NUMBER	RED	GREEN	WHITE	BLACK
King	1	A1	A8	H8	H1
Rook	1	B1	B8	G8	G1
Horse	1	A2	A7	H7	H2
Bishop	1	B2	B7	G7	G2
Pawn	4	C1, C2, A3, B3	C8, C7, A6, B6	F1, F2, H3, G3	F8, F7, H6, G6

Chart 16

opponent and thus gain extra forces is destroying himself. As in card games, weaker players should cooperate against the stronger.

In the sample game of this chapter, (K) stands for King, (B) for Bishop, (H) for Horse, (R) for Rook, (P) for Pawn, and (Q) for Queen.

SAMPLE GAME

GREEN AUTHOR	RED J.D. STRANG	BLACK J. POWELL	WHITE J. MILLER
1. (P) A6-A5	(B) B2-D4	(P) F2-E2	(B) G7-E5
2. (B) B7-D5	(P) C1-D1	(B) G2-E4	(H) H7-G5
3. (H) A7-B5	(B) D4-F6 ch	(B) E4-C6 ch	(K) H8-G7
Black should have moved (P) H3-H4.			
4. (K) A8-B7	(K) A1-B2	(K) H1-G2	(K) G7-F6X (B)
5. (K) B7-C6X (B)	(P) D1-E2X (P)	(H) H2-G4 ch	(K) F6-E6
6. (R) B8-A8	(P) E2-F1X (P) ch	(K) G2-H2	(P) H6-H5
7. (P) A5-A4	(P) B3-A4X (P)	(H) G4-E3	(R) G8-H8
8. (R) A8-A4X (P)	(P) C2-D2	(H) E3-F1X (P)	(P) H5-H4
9. (R) A4-A3X (P)	(R) B1-C1 ch	(P) G3-H4X (P)	(R) H8-H4X (P)
10. (K) C6-B7	(P) D2-E2	(H) F1-E3	(R) H4-H3X (P) ch
11. (R) A3-B3 ch	(K) B2-A1	(K) H2-G2	(H) G5-E4
12. (R) B3-A3	(R) C1-G1X (R) ch	(K) G2-G1X (R)	(R) H3-G3 ch
13. (K) B7-C6	(K) A1-G2	(K) G1-H2	(H) E4-F2
14. (P) C7-D7 ch	(H) A2-B4 ch	(H) E3-C4 ch	(K) E6-F6
15. (K) C6-C5	(K) B2-C2	(H) C4-A3X (R) ch	(H) F3-G4 ch
16. (K) C5-B4X (H)	(K) C2-B2	(K) H2-H1	(K) F6-G5
17. (H) B5-A3X (H)	(K) B2-C1	(K) Stalemated & removed.	(P) F7-E7

- | | | |
|--------------------|----------------------|-------------------|
| 18. (H) A3-C4 | (K) C1-C2 | (H) G4-E3 ch |
| 19. (H) C4-E5X (B) | (K) C2-D2 | (H) E3-D5X (B) ch |
| 20. (K) B4-C4 | (P) E2-F2 | (R) G3-G2 |
| 21. (K) C4-D5X (H) | (K) D2-E2 | (K) G5-F4 |
| 22. (K) D5-E6 | (K) E2-F1 | (R) G2-G5 |
| 23. (H) E5-D3 ch | (P) F2-G2 | (K) F4-E4 |
| 24. (H) D3-C5 | (K) F1-G1 | (K) E4-F3 |
| 25. (K) E6-F6 | (K) G1-F1 | (R) G5-G2X (P) |
| 26. (H) C5-E6 | (K) F1-E1 | (P) G6-G5 |
| 27. (H) E6-F8X (P) | (K) E1-D1 | (P) G5-G4 |
| 28. (K) F6-E7X (P) | (K) D1-C1 | (P) G4-G3 |
| 29. (K) E7-F6 | (K) C1-B1 | (R) G2-F2 |
| 30. (H) F8-G6 | (K) B1-A1 | (P) G3-G2 |
| 31. (K) F6-E5 | (K) A1-B1 | (K) F3-E3 |
| 32. (K) E5-D5 | (K) B1-C1 | (K) E3-D3 |
| 33. (K) D5-C5 | (K) C1-B1 | (K) D3-C3 |
| 34. (P) B6-B5 | (K) B1-A1 | (K) C3-B3 |
| 35. (H) G6-E7 | (K) A1-B1 | (R) F2-F1 mate |
| 36. (P) C8-D8 | (K) Mated & removed. | (R) F1-D1 |
| 37. Resigns | | |

We played out the ending without recording the moves. Though White had a somewhat difficult win, he finally managed to mate.

CHAPTER 13

Courier Chess

This variation might be called the only European Great Chess (Grande Acedrex, dealt with in an earlier chapter, was no doubt largely the result of Moorish influence). It was quite popular in the region around what is now East and West Germany, but exactly when, no one knows. It was in existence at the end of the Medieval period, but its origin is lost. Its disappearance was probably caused by the reformation of standard chess—the Courier game was too slow for players accustomed to the new moves.

Possibly the inventor of the game—if, indeed, there was one inventor—was inspired by personal experience with, or accounts of, the Great Chess games of the Near East. However, in one way Courier Chess is different from, and superior to, the variations of the Islam nations—though the ranks of the board were lengthened to accommodate the extra pieces, the file was left at eight squares. This is excellent in a game whose pieces have the old, slower moves. The opposing forces are able to make contact quickly.

Moreover, the twelve-square-by-eight board, it is believed, was always checkered (Fig. 10). This was merely for convenience—to make it easier to determine the legality of a move. I have seen two illustrations of Courier Chess boards, which would seem to prove that there was

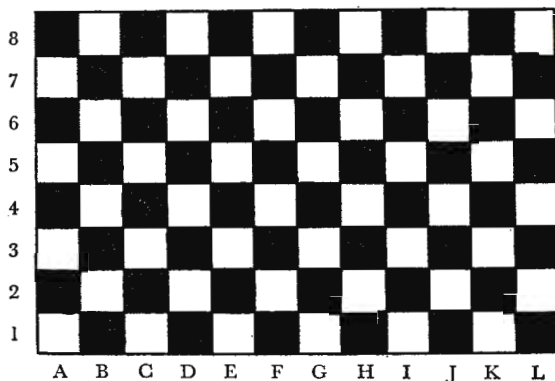


Fig. 10

NAME	NUMBER	POSITION
King	1	F1; F8
Queen	1	G1; G8
Man or Counsellor	1	E1; E8
Schleich (Fool)	1	H1; H8
Courier	2	D1, I1; D8, I8
Bishop	2	C1, J1; C8, J8
Knight	2	B1, K1; B8, K8
Rook	2	A1, L1; A8, L8
Pawn	12	A2, B2, C2, D2, E2, F2, G2, H2, I2, J2, K2, L2; A7, B7, C7, D7, E7, F7, G7, H7, I7, J7, K7, L7

Chart 17

no rule in checkering. One board has a light square in its lower right-hand corner, while the other has a dark square in that spot. Positions of pieces are given on Chart 17.

The *King* moves as the modern king.

The *Man*, or *Counsellor*, has the move of the king, though not the limitations; i.e., it may be placed *en prise*.

The *Queen* moves diagonally one square at a time.

The *Schleich* moves horizontally or vertically one square at a time.

The *Bishop* moves diagonally two squares at a time, leaping over the first square if it is occupied.

The *Knight* moves as the modern knight.

The *Rook* moves as the modern rook.

The *Courier* moves as the modern bishop.

The *Pawns* move as the modern pawns, but may not take a double step on their first move.

The queening rule is unknown. It is possible that a pawn, on reaching the last rank, was promoted to the master piece of the file it was in; however, it is more likely that, as in standard Medieval Chess, a pawn became a queen on reaching the final rank, regardless of the file it was in.

At the start of the game, White must move (P) A2-A4, (P) L2-L4, (P) G2-G4, and (Q) G1-G3. Black then makes the corresponding moves, after which normal play begins. Why this peculiar beginning arrangement was adopted, I do not know. The Rooks are freed, of course; but on the other hand, the Couriers are blocked in.

The medieval rule on stalemate is unknown—it probably varied greatly from one area to another. Because of the nature of the men—which makes stalemates fairly common—I believe the Shatranj rules are best suited for the game. However, one can decide whether he wants to use them or prefer the modern ones.

Modern players might be amused to learn that Courier Chess players definitely believed that the Courier was far more powerful than the Rook. Perhaps for a time it was, for someone with no experience with a piece having the move of the modern bishop might not be able to guard against its attacks.

The symbols used in the sample games of this chapter are (K) for King, (Q) for Queen, (M) for Man, (S) for Schleich, (B) for Bishop, (H) for Knight, (R) for Rook, (C) for Courier, and (P) for Pawn.

SAMPLE GAME I

WHITE AUTHOR	BLACK J. MILLER
1. (H) B1-C3	(H) B8-C6
2. (P) E2-E3	(P) E7-E6
3. (P) F2-F3	(P) F7-F6
4. (P) F3-F4	(P) F6-F5
5. (P) F4-G5X (P)	(P) F5-G4X (P)
6. (H) C3-E4	(H) C6-E5
7. (P) G3-F4	(H) E5-F7
8. (C) D1-G4X (P)	(P) H7-H6
9. (P) G5-H6X (P)	(B) J8-H6X (P)
10. (R) A1-A3	(P) E6-E5
11. (Q) F4-G5	(H) F7-G5X (Q)
12. (H) E4-G5X (H)	(C) D8-G5X (H)
13. (P) E3-E4	(R) A6-A8
14. (B) C1-E3	(B) C8-E6
15. (B) E3-G5X (C)	(B) E6-G4X (C)
16. (R) A3-F3 ch	(M) E8-F7
17. (P) H2-H3	(R) A6-F6
18. (R) F3-F6X (R)	(M) F7-F6X (R)

- | | |
|--------------------|----------------|
| 19. (B) G5-I7X (P) | (H) K8-I7X (B) |
| 20. (P) H3-G4X (B) | (B) H6-F4 |
| 21. (M) E1-F2 | (P) D7-D6 |
| 22. (M) F2-G3 | (M) F6-E6 |
| 23. (S) H1-G1 | (Q) G6-H5 |
| 24. (P) G4-H5X (Q) | (H) I7-H5X (P) |
| 25. (M) G3-F3 | (P) D6-D5 |
| 26. (P) D2-D3 | (H) H5-F6 |
| 27. (P) E4-D5X (P) | (H) F6-D5X (P) |
| 28. (M) F3-E4 | (R) L8-L6 |
| 29. (S) G1-G2 | (S) H1-H2 |
| 30. (S) G2-G3 | (R) L6-F6 |
| 31. (S) G3-F3 | (S) H2-G2 |
| 32. (R) L1-L3 | (H) D5-B4 |
| 33. (P) C2-C3 | (H) B4-A2 |
| 34. (S) F3-F4X (B) | (P) E5-F4X (S) |
| 35. (K) F1-E2 | (M) E6-F5 |
| 36. (R) L3-I3 | (C) I8-G6 |
| 37. (P) J2-J3 | (M) F5-E4X (M) |
| 38. (P) D3-E4X (M) | (C) G6-E4X (P) |
| 39. (R) I3-I4 | (H) A2-C1 ch |
| 40. (K) E2-F2 | (H) C1-D3 ch |
| 41. (K) F2-G1 | (H) D3-B2X (P) |
| 42. (C) I1-F4X (P) | (H) B2-D3 |
| 43. (C) F4-C7X (P) | (C) E4-C6 |
| 44. (R) I4-I3 | (H) D3-C5 |
| 45. (C) C7-A5X (P) | (H) C5-A4X (P) |
| 46. (R) I3-I4 | (H) A4-C5 |
| 47. (K) G1-H2 | (H) C5-E4 |
| 48. (K) H2-I3 | (H) E4-G5 |
| 49. (C) A5-D8 | (R) F6-G6 |
| 50. (R) I4-G4 | (H) G5-E6 |
| 51. (R) G4-G6X (R) | (S) G7-G6X (R) |

- | | |
|---------------|-----------|
| 52. (C) D8-H4 | (P) B7-B6 |
| 53. (K) I3-J4 | (P) K7-K6 |
| 54. (K) J4-I5 | (C) C6-F3 |
| 55. (P) I2-I3 | (S) G6-G7 |
| 56. (H) K1-I2 | (S) G7-H7 |
| 57. (K) I5-J6 | (K) F8-G8 |
| 58. (H) I2-G1 | (C) F3-G4 |
| 59. (B) J1-L3 | (K) G8-H8 |
| 60. (P) K2-K3 | (K) H8-I8 |

At this point, as I could not hope for more than two of the comparatively weak queens, I agreed to a draw. Though I ceased recording the moves, we played out the game. After about seventy-five moves I managed to force a mate. I will give the situation. The black king was on L8, and the white forces surrounded it—(K) on J7, (P) on K5, (C) on I7, (B) on L3, and (H) on I5. The moves were:

- a. (C) I7-J6 ch (K) L8-L7
- b. (B) L3-J5 mate

Though I did not notice any outstanding error in Black's play, I am certain that I should not have won.

SAMPLE GAME II

WHITE
AUTHOR

BLACK
J.D. STRANG

- | | |
|-------------------|----------------|
| 1. (P) E2-E3 | (R) A8-A6 |
| 2. (P) F2-F3 | (H) K8-J6 |
| 3. (P) F3-F4 | (P) G5-F4X (P) |
| 4. (Q) G3-F4X (P) | (R) A6-F6 |
| 5. (P) G4-G5 | (R) F6-C6 |
| 6. (P) C2-C3 | (P) H7-H6 |

- | | |
|-----------------------|----------------|
| 7. (P) H2-H3 | (P) H6-G5X (P) |
| 8. (Q) F4-G5X (P) | (P) F7-F6 |
| 9. (Q) G5-F4 | (H) J6-H5 |
| 10. (H) B1-A3 | (B) J8-H6 |
| 11. (S) H1-H2 | (P) E7-E6 |
| 12. (P) I2-I3 | (P) E6-E5 |
| 13. (P) I3-I4 | (H) H5-J4 |
| 14. (P) K2-K3 | (H) J4-I6 |
| 15. (Q) F4-G3 | (P) F6-F5 |
| 16. (H) K1-J3 | (P) F5-F4 |
| 17. (P) E3-F4X (P) | (P) E5-F4X (P) |
| 18. (C) D1-F3 | (P) F4-G3X (Q) |
| 19. (C) F3-C6X (R) | (P) B7-C6X (C) |
| 20. (S) H2-G2 | (P) J7-J6 |
| 21. (S) G2-G3X (P) | (B) H6-F4 |
| 22. (S) G3-G4 | (B) F4-H6 |
| 23. (B) C1-E3 | (P) C6-C5 |
| 24. (P) K4-I5 | (P) J6-I5X (P) |
| 25. (H) J3-I5X (P) | (R) L8-L6 |
| 26. (S) G4-G5 | (S) H8-G8 |
| 27. (S) G5-G6X (Q) | (B) C8-E6 |
| 28. (M) E1-E2 | (P) K7-K6 |
| 29. (C) I1-H2 | (P) K6-K5 |
| 30. (P) L4-K5X (P) | (R) L6-L7 |
| 31. (K) F1-G2 | (C) D8-J2X (P) |
| 32. (B) E3-C5X (P) | (S) G8-G7 |
| 33. (R) A1-F1 ch | (K) F8-G8 |
| 34. (S) G6-G7X (S) ch | (K) G8-G7X (S) |
| 35. (C) H2-E5 ch | (K) G7-G8 |
| 36. (B) J1-L3 | (C) I8-E4 ch |
| 37. (K) G2-H2 | (C) J2-G5 |
| 38. (B) C5-E3 | (C) G5-F4 ch |
| 39. (K) H2-I2 | |

My only excuse for making this move is that I was becoming slightly confused. Unfortunately, I record my own sample games.

- | | |
|-----------------------|----------------|
| | (C) F4-E5X (C) |
| 40. (K) I2-I3 | (H) H4-G2 ch |
| 41. (R) L1-G1 ch | (P) I7-I6 |
| 42. (K) I3-I4 | (R) L7-F7 |
| 43. (M) E2-F3 | (C) E5-H2 |
| 44. (M) F3-E4X (C) | |
| 45. (R) G1-G2X (H) ch | |

Black loses a Courier and a Knight without return—he should have captured the Man, as shall be seen.

- | | |
|--------------------|----------------|
| | (K) G8-H8 |
| 46. (R) F1-F7X (R) | (M) E8-F7X (R) |
| 47. (R) G2-H2X (C) | (P) D7-D6 |
| 48. (M) E4-F5 | (K) H8-G7 |
| 49. (R) H2-G2 ch | (K) G7-F8 |
| 50. (H) I5-G6 ch | (K) F8-E8 |
| 51. (H) G6-H8 | (M) F7-E7 |
| 52. (R) G2-G6 | (H) B3-D7 |
| 53. (R) G6-E6X (B) | (M) E7-E6X (R) |
| 54. (M) F5-E6X (M) | (P) L5-L4 |
| 55. (B) E3-G5 | (K) E8-D8 |
| 56. (H) H8-F7 ch | (K) D8-C8 |
| 56. (M) E6-E7 | (K) C8-B8 |
| 58. (M) E7-D7X (H) | (B) H6-F8 |
| 59. (M) A3-B5 | (K) B8-A8 |
| 60. (M) D7-C7X (P) | (P) D6-D5 |
| 61. (H) F7-D8 | (P) D5-D4 |
| 62. (M) C7-B7 mate | |

Black's play was not at its best. However, this game shows the mating power of the Man—in the

end-game, I consider it as powerful as the Rook. Courier Chess is, as can be seen, a slower game than Western chess. However, I consider it very entertaining, and hope some readers will come to enjoy it too.

CHAPTER 14

Turkish Great Chess (Variation One)

This is the first of several Great Chess variations played at a comparatively recent date (it is impossible to tell exactly when) in the region of Turkey. For a time, game inventors evidently tried to outdo each other in the size and complexity of their variations. Indeed, one form of Great Chess had sixty pieces a side. It is, perhaps, fortunate that the extremely exaggerated forms are lost, for the complications arising from having up to a hundred and twenty pieces on the board would drive a careful modern player mad. The game would have to be played as a modern war game, in a series of isolated battles.

Some of the more reasonable variations, however, are of much merit. The form considered in this chapter is one of these. It is certainly the most entertaining of the Great Chess variations, early and recent. One of my frequent over-the-board opponents considers this the finest of all chess variations, and has largely ignored Western chess since learning it. I am not certain that I feel that strongly about the game, but I do enjoy it greatly.

Along with the usual eight major and minor pieces, each player has one Vizir or Wazir, one Zurafa, and two Dabbabahs. There are ten pawns. Positions are given on Chart 18.

The board is the standard ten-by-ten form.

NAME	TRANSLATION	NUMBER	POSITION
Shah	King	1	F1; E10
Firzan	Ferz (General)	1	G1; D10
Zurafa	Giraffe	1	E1; F10
Wazir	Vizir or Counsellor	1	D1; G10
Dabbabah	War Machine	2	E2, F2; E9, F9
Fil	Elephant	2	C1, H1; C10, H10
Ghora	Horse	2	B1, I1; B10, I10
Rukh	Chariot	2	A1, J1; A10, J10
Paidal	Foot soldier	10	A2, B2, C2, D2, E3, F3, G2, H2, I2, J2; A9, B9, C9, D9, E8, F8, G9, H9, I9, J9

Chart 18

The *Shah* moves as the modern king.

The *Firzan* moves as the modern queen.

The *Fil* moves as the modern bishop.

The *Ghora* moves as the modern knight.

The *Rukh* moves as the modern rook.

The *Vizir* or *Wazir* moves as either the modern bishop or the modern knight.

The *Dabbabah* moves either as the modern rook or the modern knight.

The *Zurafa* moves either as the modern queen or the modern knight.

The *Paidals* move as the modern pawns, but may not take a double step for their first move.

On reaching the last rank, the pawns become Firzans.

Because this is a fairly recent game, and because no rule is given on the subject, I do not know whether a stalemate meant a loss for the stalemated player or a draw. Edward Falkener, who played standard Turkish Chess while traveling through the Near East in 1845, states in *Games . . .* that, aside from certain exceptions which he gives, the rules for the game are similar to those of the Western game. This could imply that a stalemate means a draw in Turkish Chess—if so, it might have been the same in Turkish Great Chess. However, Falkener makes numerous errors in his book, and even if he means to imply that a stalemate means a draw, he may be mistaken.

On the other hand, the Turkish Great Chess games may have had the stalemate rule of Shatranj. In that event, a stalemate meant a loss for the player stalemated. Moreover, the bare king rule would also, no doubt, have applied.

I personally prefer the latter set of rules, but I cannot guarantee that they were used. Those who play this game, therefore, should decide which rules they will use.

It is of interest to note that the combination of bishop and knight was evidently considered superior to the combination of rook and knight, for there is only one Vizir but two Dabbabahs. However, modern players realize that the rook is of greater value than the bishop—I therefore consider the Vizir inferior to the Dabbabah.

One should always keep a careful watch on his opponent's Zurafa; for that piece, unassisted, can often easily checkmate.

The symbols used in the sample games of this chapter are (K) for Shah, (F) for Firzan, (E) for Fil, (H) for Ghora, (R) for Rukh, (V) for Vizir or Wazir, (W) for Dabbabah, (G) for Zurafa, and (P) for Paidal.

SAMPLE GAME I

WHITE AUTHOR	BLACK J. MILLER
1. (W) F2-H3	(W) F9-H8
2. (W) E2-C3	(W) E9-C8
3. (P) F3-F4	(P) E8-E7
4. (P) E3-E4	(P) F8-F7
5. (P) D2-D3	(P) G9-G8
6. (P) F4-F5	(P) E7-E6
7. (V) D1-G4	(V) G10-D7
8. (F) G1-D4	(F) D10-G7
9. (P) E4-E5	(W) H8-H3X (W)
10. (H) I1-H3X (W)	(P) E6-F5X (P)
11. (V) G4-F6	(V) D7-F6X (V)
12. (P) E5-F6X (V)	(F) G7-E9
13. (W) C3-E2	(E) H10-E7
Black should have played (W) B8-E8.	
14. (P) F6-E7X (E)	(W) C8-E7X (P)

- | | |
|-----------------------|-----------------|
| 15. (W) E2-E7X (W) | (F) E9-E7X (W) |
| 16. (G) E1-E7X (F) ch | (G) F10-E8 |
| 17. (F) D4-E3 | (P) D9-D8 |
| 18. (G) E7-E8X (G) ch | (E) C10-E8X (G) |
| 19. (F) E3-E8X (E) ch | (K) E10-D10 |

Black would have held out longer if he had moved to F10.

- | | |
|-------------------------|-----------|
| 20. (E) C1-H6 ch | (P) G8-G7 |
| 21. (E) H6-G7X (P) mate | |

Black made many errors in this game, but it was the first time he had played this variation.

SAMPLE GAME II

WHITE
AUTHOR

BLACK
J. MILLER

- | | |
|--------------------|-----------------|
| 1. (W) F2-H3 | (W) F9-H8 |
| 2. (W) E2-C3 | (W) E9-C8 |
| 3. (P) E3-E4 | (P) F8-F7 |
| 4. (P) F3-F4 | (F) D10-G7 |
| 5. (V) D1-H5 | (F) G7-F8 |
| 6. (P) B2-B3 | (W) C8-A8 |
| 7. (F) G1-D4 | (P) E8-E7 |
| 8. (V) H5-G7 | (F) F8-G8 |
| 9. (W) C3-G3 | (F) G8-C8 |
| 10. (P) D2-D3 | (P) G9-G8 |
| 11. (P) F4-F5 | (E) H10-F8 |
| 12. (V) G7-H8X (W) | (H) I10-H8X (V) |
| 13. (E) C1-I7 | (R) J10-I10 |
| 14. (W) G3-H5 | (E) F8-G9 |
| 15. (P) C2-C3 | (P) J9-J8 |
| 16. (E) I7-H8X (H) | (E) G9-H8X (E) |
| 17. (P) E4-E5 | (P) D9-D8 |

- | | |
|--------------------|----------------|
| 18. (P) G2-G3 | (W) A8-A6 |
| 19. (E) H1-E4 | (E) C10-D9 |
| 20. (P) A2-A3 | (H) B10-A8 |
| 21. (P) B3-B4 | (P) F7-F6 |
| 22. (W) H5-H4 | (P) F6-E5X (P) |
| 23. (F) D4-E3 | (H) A8-C7 |
| 24. (P) A3-A4 | (P) D8-D7 |
| 25. (P) B4-B5 | (W) A6-D6 |
| 26. (H) B1-A3 | (P) I9-I8 |
| 27. (H) A3-C4 | (W) D7-F7 |
| 28. (H) C4-A5 | (E) H8-I7 |
| 29. (F) E3-B6 | (V) G10-F8 |
| 30. (E) E4-B7 | (F) C8-D8 |
| 31. (F) B6-C5X | (W) F7-D7 |
| 32. (G) E1-E5X (P) | (K) E10-D10 |
| 33. (E) B7-D9X (E) | (H) C7-D9X (E) |
| 34. (P) B5-B6 | (P) B9-B8 |
| 35. (G) E5-F3 | (P) C9-C8 |
| 36. (R) A1-E1 | (R) I10-H10 |
| 37. (H) I1-J3 | (G) F10-G10 |
| 38. (H) J3-I5 | (H) D9-F10 |
| 39. (H) I5-G4 | (R) A10-C10 |
| 40. (H) G4-F2 | (R) C10-C9 |
| 41. (H) F2-E4 | (W) D6-F7 |
| 42. (H) E4-G5 | (W) F7-G7 |
| 43. (F) C5-D5 | (P) B8-B7 |
| 44. (H) A5-B7X (P) | (P) C8-B7X (H) |
| 45. (F) D5-B7X (P) | (K) D10-E9 |
| 46. (F) B7-B10 | (K) E9-E8 |
| 47. (G) F3-B7 | (G) G10-E9 |
| 48. (P) F5-F6 | (W) G7-G5X (H) |
| 49. (P) F6-E7X (P) | (W) G5-F7 ch |
| 50. (W) H3-F2 | (V) F8-E7X (P) |

- | | |
|-----------------------|-----------------|
| 51. (R) E1-E7X (V) ch | (F) D8-E7X (R) |
| 52. (W) H4-E4 | (K) E8-F8 |
| 53. (W) E4-E7X (F) | (G) E9-E7X (W) |
| 54. (F) B10-D10 ch | (R) C9-E9 |
| 55. (F) D10-D8 ch | (K) F8-G9 |
| 56. (F) D8-E7X (G) ch | (W) F7-E7X (F) |
| 57. (G) B7-D8 | (W) E7-E8 |
| 58. (G) D8-D7X (P) | (R) H10-G10 |
| 59. (K) F1-G2 | (K) G9-H10 |
| 60. (R) J1-F1 | (R) E9-E10 |
| 61. (G) D7-D4 | (P) G8-G7 |
| 62. (W) F2-F8 | (P) H9-H8 |
| 63. (W) F8-E8X (W) | (H) F10-E8X (W) |
| 64. (G) D4-D9 | (H) E8-G9 |
| 65. (G) D9-F8 | (K) H10-I9 |
| 66. (G) F8-G8 ch | (K) I9-J9 |
| 67. (G) G8-H9 mate | |

In this game, for all its faults, one sees the awesome power of the Zurafa demonstrated.

SAMPLE GAME III

- | WHITE
J. POWELL | BLACK
AUTHOR |
|--------------------|-----------------|
| 1. (P) G2-G3 | (W) F9-H8 |
| 2. (K) F1-G2 | (W) E9-C8 |
| 3. (F) G1-F1 | (P) F8-F7 |
| 4. (P) J2-J3 | (P) E8-E7 |
| 5. (P) J3-J4 | (F) D10-G7 |
| 6. (R) J1-J3 | (V) G10-D7 |
| 7. (P) G3-G4 | (F) G7-E5 |
| 8. (H) I1-H3 | (V) D7-B8 |
| 9. (K) G2-G1 | (G) F10-C7 |

- | | |
|-----------------------|-------------------|
| 10. (H) H3-F4 | (P) D9-D8 |
| 11. (P) I2-I3 | (P) F7-F6 |
| 12. (P) I3-I4 | (W) H8-I6 |
| 13. (V) D1-C3 | (F) E5-G5 |
| 14. (P) J4-J5 | (W) I6-I5 |
| 15. (V) C3-E4 | (F) G5-G8 |
| 16. (V) E4-D5 | (F) G8-D5X (V) |
| 17. (H) F4-D5X (F) | (G) C7-D5X (H) |
| 18. (H) B1-C3 | (G) D5-F7 |
| 19. (P) F3-F4 | (G) F7-H6 |
| 20. (R) J3-H3 | (W) I5-G4X (P) ch |
| 21. (W) F2-G4X (W) | (G) H6-G4X (W) ch |
| 22. (F) F1-G2 | (G) G4-E6 |
| 23. (R) H3-H9X (P) | (H) I10-J8 |
| 24. (R) H9-H6 | (P) D8-D7 |
| 25. (P) D2-D3 | (W) C8-G8 |
| 26. (W) E2-G3 | (W) G8-H6X (R) |
| 27. (E) H1-I2 | (G) E6-F8 |
| 28. (G) E1-E3 | (P) I2-I8 |
| 29. (P) E3-E4 | (W) H6-H9 |
| 30. (E) C1-D2 | (H) J8-H7 |
| 31. (P) D3-D4 | (E) H10-I9 |
| 32. (G) F3-I6 | (R) J10-G10 |
| 33. (E) I2-F5 | (E) C10-F7 |
| 34. (W) G3-H3 | (W) H9-H8 |
| 35. (G) I6-H6 | (V) B8-D9 |
| 36. (E) D2-E1 | (E) I9-J8 |
| 37. (G) H6-F8X (G) | (P) G9-F8X (G) |
| 38. (E) E1-G3 | (E) F7-I4X (P) |
| 39. (W) H3-H7X (H) | (W) H8-H7X (W) |
| 40. (E) F5-H7X (W) ch | (K) E10-E9 |
| 41. (P) H2-H3 | (V) D9-H5 |
| 42. (H) C3-E2 | (V) H5-I3 ch |

- | | |
|---------------------|----------------|
| 43. (K) G1-F2 | (V) I3-G2X (F) |
| 44. (K) F2-G2X (V) | (E) I4-H5 |
| 45. (E) H7-F5 | (E) H5-E2X (H) |
| 46. (E) F5-D7X (P) | (R) G10-G9 |
| 47. (E) D7-B9X (P) | (E) J8-F4X (P) |
| 48. (K) G2-F2 | (R) G9-G3X (E) |
| 49. (K) F2-E2X (E) | (R) G3-E3 ch |
| 50. (K) E2-F2 | (R) E3-E4X (P) |
| 51. (E) B9-A10X (R) | (P) C9-C8 |
| 52. (R) A1-D1 | (E) F4-E3 ch |
| 53. (K) F2-F3 | (R) E4-D4X (P) |
| 54. (R) D1-D4X (R) | (E) E3-D4X (R) |

Resigns

White has a hopeless end-game—after the black king takes White's remaining Fil, White will be at least two pieces down.

CHAPTER 15

Turkish Great Chess (Variation Two)

This is the second of the fairly recent Great Chess variations. I consider it somewhat inferior to the one presented in the preceding chapter, but it is quite playable and entertaining.

The game is played on a ten-square-by-ten board. Positions are given on Chart 19.

The *Padshah* moves as the modern king.

The *Wazir* moves as the modern queen.

The *Shahzada* moves as either the modern queen or the modern knight.

The *Kotwal* moves as either the modern bishop or the modern knight.

The *Fil* moves as the modern bishop.

The *Ghora* moves as the modern knight.

The *Rukh* moves as the modern rook.

The *Urdabegini* moves one square at a time toward the opponent's *Padshah*.

The *Paidal* moves as the modern pawn, but may not take a double step for the first move.

On reaching the last rank, pawns were probably promoted to *Wazirs*.

The rules for stalemate and bare king have not survived. The same question, therefore, arises as in the previous

NAME	TRANSLATION	NUMBER	POSITION
Padshah	King	1	F1; E10
Wazir	Vizir or Minister	1	D1; G10
Shahzada	Prince	1	E1; F10
Kotwal	Police Chief	1	G1; D10
Fil	Elephant	2	C1, H1; C10, H10
Ghora	Horse	2	B1, I1; B10, I10
Rukh	Chariot	2	A1, J1; A10, J10
Urdabeqini	Armed Female Attendant	2	E2, F2; E9, F9
Paidal	Foot soldier	8	A2, B2, C2, D2, G2, H2, I2, J2; A9, B9, C9, D9, G9, H9, I9, J9

Chart 19

chapter—the reader should refer to the section on stalemate and bare king given there (see Page 112).

The symbols used in the sample game of this chapter are (K) for Padshah, (W) for Wazir, (S) for Shahzada, (C) for Kotwal, (E) for Fil, (H) for Ghora, (R) for Rukh, (U) for Urdabeqini, and (P) for Paidal.

SAMPLE GAME

WHITE AUTHOR	BLACK J. POWELL
1. (U) E2-E3	(U) E9-E8
2. (U) E3-E4	(U) E8-E7
3. (U) F2-F3	(U) F9-F8
4. (P) D2-D3	(P) G9-G8
5. (C) G1-C5	(W) G10-C6
6. (P) D3-D4	(P) D9-D8
7. (H) I1-H3	(H) I10-H8
8. (H) B1-C3	(H) B10-C8
9. (E) C1-E3	(U) F8-F7
10. (P) D4-D5	(W) C6-F9
11. (U) E4-E5	(C) D10-G7
12. (E) E3-E4	(S) F10-E8
13. (S) E1-D3	(P) B9-B8
14. (U) E5-E6	(C) G7-F8
15. (U) E6-E7X (U)	(H) C8-E7X (U)
16. (W) D1-E2	(E) C10-A8
17. (R) A1-E1	(U) F7-E6
18. (C) C5-E6X (U)	(H) H8-F7
19. (C) E6-F8X (C)	(S) E8-F8X (C)
20. (E) D4-F6	(S) F8-D9
21. (P) D5-D6	(H) F7-E9
22. (P) D6-E7X (H)	(P) D8-E7X (P)

- | | |
|-----------------------|------------------|
| 23. (E) F6-E7X (P) | (R) A10-D10 |
| 24. (S) D3-D9X (S) | (R) D10-D9X (S) |
| 25. (E) E7-H10X (E) | (R) J10-H10X (E) |
| 26. (P) I2-I3 | (K) E10-D10 |
| 27. (E) H1-J3 | (R) D9-D8 |
| 28. (K) F1-F2 | (R) H10-E10 |
| 29. (R) E1-D1 | (H) E9-F7 |
| 30. (R) D1-D8X (R) ch | (H) F7-D8X (R) |
| 31. (W) E2-A6 | (W) F9-C6 |
| 32. (W) A6-C6X (W) | (E) A8-C6X (W) |
| 33. (R) J1-E1 | Resigns |

Black is a piece down, and there is little chance of recovery.

CHAPTER 16

Turkish Great Chess (Variation Three)

This is the third Great Chess variation in the Turkish series. It is far less enjoyable—this is, of course, only my opinion—than either of the two given in the preceding chapters. However, it is playable and entertaining.

The game is played on a twelve-by-twelve square board. Positions are given on Chart 20.

The *Padshah* moves as the modern king.

The *Wazir* moves as the modern queen.

The *Fil* moves as the modern bishop.

The *Ratha* moves as the modern rook.

The *Dahja* moves as the modern bishop.

The *Ghora* moves as the modern knight.

The *Rukh* moves as the modern rook.

The *Paidals* move as the modern pawns, but may not take a double step for their first move.

On reaching the final rank, a pawn becomes a Wazir.

The argument concerning stalemate and bare king rules, which was given in the chapter on Variation One of Turkish Great Chess, should be referred to (see page 112).

The symbols used in the sample game of this chapter are (K) for Padshah, (W) for Wazir, (E) for Fil, (Ra) for Ratha, (H) for Ghora, (B) for Dahja, (R) for Rukh, and (P) for Paidal.

NAME	TRANSLATION	NUMBER	POSITION
Padshah	King	1	G1; F12
Wazir	Vizir or Minister	1	F1; G12
Fil	Elephant	2	E1, H1; E12, H12
Ratha	Chariot	2	D1, I1; D12, I12
Dahja	Standard	2	C1, J1; C12, J12
Ghora	Horse	2	B1, K1; B12, K12
Rukh	Chariot	2	A1, L1; A12, L12
Paidal	Foot soldier	12	A2, B2, C2, D2, E2, F2, G2, H2, I2, J2, K2, L2; A11, B11, C11, D11, E11, F11, G11, H11, I11, J11, K11, L11

Chart 20

SAMPLE GAME

WHITE J. POWELL	BLACK AUTHOR
1. (P) G2-G3	(P) F11-F10
2. (P) A2-A3	(P) D11-D10
3. (P) A3-A4	(P) I11-I10
4. (P) D2-D3	(H) B12-C10
5. (P) I2-I3	(H) C10-E9
6. (P) L2-L3	(H) K12-J10
7. (P) L3-L4	(H) J10-H9
8. (E) H1-C6	(E) D12-G10
9. (E) C6-G10X (E)	(P) H11-G10X (E)
10. (H) K1-J3	(B) J1-F8
11. (B) C1-G5	(B) C12-G8
12. (B) J1-F5	(Ra) I12-I11
13. (E) E1-A5	(Ra) I11-H11
14. (H) B1-C3	(E) H12-J10
15. (H) C3-E4	(H) H9-G7
16. (B) F5-G6	(H) E9-F7
17. (B) G5-F6	(Ra) H11-H9
18. (H) J3-H4	(R) L12-H12
19. (P) C2-C3	(R) H12-H10
20. (P) D3-D4	(K) F12-F11
21. (Ra) D1-D3	(W) G12-I12
22. (Ra) D3-F3	(H) F7-H8
23. (B) G6-I4	(H) H8-I6
24. (H) H4-I6X (H)	(B) G8-I6X (H)
25. (Ra) F3-F4	(Ra) H9-H2X (P)
26. (R) L1-J1	(Ra) H2-H9
27. (H) E4-G5	(B) I6-H5
28. (B) I4-H5X (B)	(H) G7-H5X (B)
29. (Ra) F4-F5	(H) H5-F6X (B)

30. Resigns

White overlooked the fact that he could not recapture with his Ratha. A piece and a pawn down, he resigned.

CHAPTER 17

Turkish Great Chess (Variation Four)

This is the final game in the Turkish series of Great Chess variations. Other games are known, but the moves of the new piece are not given in the sources.

The board used is of fourteen-squares-by-fourteen. (Fig. 11). Positions are given on Chart 21.

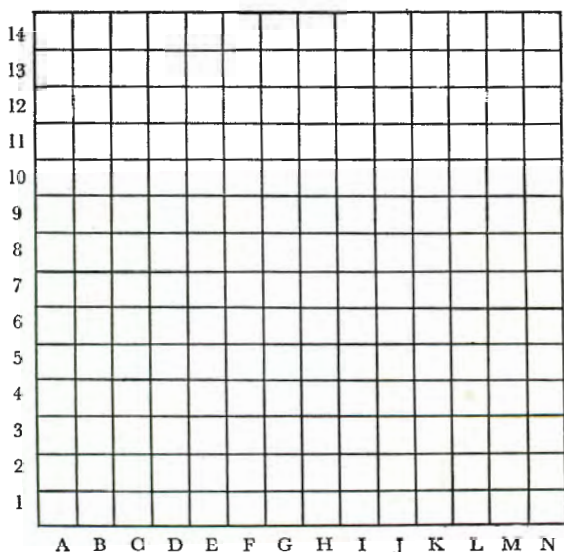


Fig. 11

NAME	TRANSLATION	NUMBER	POSITION
Raja	King	1	H1; G14
Rani	Queen	1	I1; F14
Shahzada	Prince	1	F1; I14
Wazir	Vizir or Minister	1	G1; H14
Fil	Elephant	2	E1, J1; E14, J14
Ratha	Chariot	2	D1, K1; D14, K14
Dahja	Standard	2	C1, L1; C14, L14
Ghora	Horse	2	B1, M1; B14, M14
Rukh	Chariot	2	A1, N1; A14, N14
Paidal	Foot soldier	14	A2, B2, C2, D2, E2, F2, G2, H2, I2, J2, K2, L2, M2, N2; A13, B13, C13, D13, E13, F13, G13, H13, I13, J13, K13, L13, M13, N13

Chart 21

The *Raja* moves as the modern king.

The *Rani* moves as the modern king, but may be placed, or left *en prise*.

The *Shahzada* moves as the modern queen.

The *Wazir* moves as the modern queen.

The *Fil* moves as the modern bishop.

The *Ratha* moves as the modern rook.

The *Dahja* moves as the modern bishop.

The *Ghora* moves as the modern knight.

The *Rukh* moves as the modern rook.

The *Paidal* moves as the modern pawn, but may not take a double step on its first move.

On reaching the final rank, a pawn gains the move of the modern queen.

The argument concerning stalemate and bare king rules, which was given in the chapter on Variation One of Turkish Great Chess, should be referred to (see Page 112).

The symbols used in the sample game of this chapter are (K) for *Raja*, (Q) for *Rani*, (S) for *Shahzada*, (W) for *Wazir*, (E) for *Fil*, (Ra) for *Ratha*, (B) for *Dahja*, (H) for *Ghora*, (R) for *Rukh*, and (P) for *Paidal*.

SAMPLE GAME

White AUTHOR	BLACK J. POWELL
1. (P) G2-G3	(P) H13-H12
2. (P) G3-G4	(P) H12-H11
3. (P) F2-F3	(P) I13-I12
4. (P) F3-F4	(P) I12-I11
5. (E) E1-J6	(P) D13-D12
6. (P) K2-K3	(H) B14-C12
7. (E) J1-N5	(H) M14-L12

- | | |
|---------------------|------------------|
| 8. (B) L1-E8 | (P) F13-F12 |
| 9. (S) F1-H3 | (S) I14-I12 |
| 10. (P) K3-K4 | (P) G13-G12 |
| 11. (P) B2-B3 | (P) G12-G11 |
| 12. (B) C1-A3 | (B) C14-G10 |
| 13. (W) G1-E3 | (P) H11-H10 |
| 14. (S) H3-H5 | (E) E14-N15X (E) |
| 15. (B) E8-G10X (B) | (S) I12-G10X (B) |
| 16. (S) H5-N5X (E) | (S) G10-G4X (P) |
| 17. (Ra) D1-G1 | (S) G4-C8 |
| 18. (P) C2-C3 | (E) J14-H12 |
| 19. (Ra) K1-K3 | (P) M13-M12 |
| 20. (Ra) K3-G3 | (B) L14-M13 |
| 21. (P) C3-C4 | (W) H14-G13 |
| 22. (H) B1-C3 | (Ra) K14-H14 |
| 23. (Ra) G1-G2 | (Ra) H14-H13 |
| 24. (R) A1-G1 | (H) L12-J11 |
| 25. (S) N5-I10 | (P) K13-K12 |
| 26. (E) J6-K7 | (Q) F14-F13 |
| 27. (W) E3-A7 | (H) J11-I9 |
| 28. (H) C3-D5 | (P) J13-J12 |
| 29. (H) D5-E7 | (S) C8-E8 |
| 30. (H) E7-G8 | (P) J12-J11 |
| 31. (S) I10-H9 | (P) I11-I10 |
| 32. (S) H9-C9 | (Q) F13-G12 |
| 33. (H) G8-I9X (H) | (P) H10-I9X (H) |
| 34. (E) K7-I9X (P) | (B) M13-I9X (E) |
| 35. (S) C9-I9X (B) | (K) G14-F13 |
| 36. (S) I9-B9 ch | (P) E13-E12 |
| 37. (Ra) G3-E3 | (S) E8-I8 |
| 38. (B) A3-H10 | (Ra) D14-E14 |
| 39. (Ra) E3-G3 | (S) I8-F11 |
| 40. (B) H10-K7 | (R) N14-G14 |

- | | |
|-------------------------|------------------|
| 41. (S) B9-B13X (P) | (H) C12-E11 |
| 42. (S) B13-C13X (P) ch | (Ra) E14-E13 |
| 43. (S) C13-C5 | (R) A14-C14 |
| 44. (S) C5-B6 | (P) L13-L12 |
| 45. (H) M1-L3 | (P) L12-L11 |
| 46. (R) N1-K1 | (P) K12-K11 |
| 47. (R) K1-K3 | (P) K11-K10 |
| 48. (R) K3-J3 | (P) J11-J10 |
| 49. (B) K7-L8 | (P) J10-J9 |
| 50. (B) L8-H12X (E) | (W) G13-H12X (B) |
| 51. (R) J3-H3 | (W) H12-G13 |
| 52. (R) H3-H13X (Ra) | (W) G13-H13X (R) |
| 53. (W) A7-N7 | (R) G14-G13 |
| 54. (H) L3-M5 | (H) E11-F9 |
| 55. (H) M5-L7 | (H) F9-H10 |
| 56. (H) L7-K9 | (Q) G12-H11 |
| 57. (H) K9-I10X (P) | (Q) H11-G12 |

Black would have left the pawn on G11 under defended if he had captured with his Rani. Moreover, if he had left the Rani on H11, I could have forked it and either the Shahzada or the Wazir.

- | | |
|------------------------|-------------------|
| 58. (H) I10-G11X (P) | (P) F12-G11X (H) |
| 59. (Ra) G3-G11X (P) | (Q) G12-G11X (Ra) |
| 60. (Ra) G2-G11X (Q) | (R) G13-G11X (Ra) |
| 61. (R) G1-G11X (R) | (S) F11-E10 |
| 62. (S) B6-F6 ch | (K) F13-E14 |
| 63. (W) N7-G7 | (K) E14-D14 |
| 64. (R) G11-G14 ch | (K) D14-D13 |
| 65. (W) G7-A13X (P) ch | (R) C14-C13 |
| 66. (W) A13-B14 | (K) D13-C12 |
| 67. (S) F6-C6 ch | (K) C12-D11 |
| 68. (W) B14-B11 ch | (K) D11-D10 |
| 69. (S) C6-D7 ch | (K) D10-E9 |

- | | |
|-------------------------|------------------|
| 70. (W) B11-E8 ch | (K) E9-F10 |
| 71. (W) E8-G10 ch | (K) F10-E9 |
| 72. (S) D7-B9 ch | (K) E9-D10 |
| 73. (W) G10-D7 ch | (K) D10-E11 |
| 74. (R) G14-G10 | (S) E10-D11 |
| 75. (R) G10-G11 ch | (H) H10-F11 |
| 76. (W) D7-A7 ch | (S) D11-D10 |
| 77. (S) B9-E9 ch | (K) E11-F12 |
| 78. (R) G11-F11X (H) ch | (W) H13-F11X (R) |
| 79. (W) A7-D10X (S) ch | (W) F11-E11 |
| 80. (S) E9-H12 ch | (K) F12-F13 |
| 81. (W) D10-I10 ch | (K) F13-G14 |
| 82. (W) I10-I14 ch | (K) G14-F13 |
| 83. (S) H12-G12 mate | |

Black could have postponed mate, but only at a great loss of material.

CHAPTER 18

Shatranj Diwana Shah

This game is from the same source as the Turkish Great Chess series. Edward Falkener knew of it, and presented it in his book as “The Maharaja and the Sepoys.”

The game is played on a standard eight-by-eight board. The black army consists of the usual sixteen pieces, which have the modern moves. The white force consists only of the King, but it may move as any modern piece—it might be described as having the move of the modern queen and knight.

The black pawns do not promote on reaching the final rank.

The white King, as usual, may not move into check.

At first glance, the white King would appear to have no chance. Indeed, this is true if the black player is extremely careful. However, if Black makes a mistake—leaves an opening in his line of advance—the white King can often break into the black camp and give checkmate.

In the sample game of this chapter, I have used the symbols of Shatranj.

SAMPLE GAME

WHITE
AUTHOR
1. (K) E1-E4

BLACK
J. MILLER
(P) H7-H5

- | | |
|---------------|--------------|
| 2. (K) E4-G5 | (P) E7-E6 ch |
| 3. (K) G5-E5 | (H) B8-C6 |
| 4. (K) E5-E4 | (P) D7-D5 |
| 5. (K) E4-D3 | (P) A7-A5 |
| 6. (K) D3-B3 | (E) F8-B4 |
| 7. (K) B3-A4 | (E) C8-D7 |
| 8. (K) A4-B5 | (H) C6-E5 ch |
| 9. (K) B5-E2 | (H) E5-C4 |
| 10. (K) E2-G3 | (H) G8-F6 |

An oversight on Black's part, but not a serious one.

- | | |
|-----------------------|--------------|
| 11. (K) G3-G7X (P) ch | (K) E8-E7 |
| 12. (K) G7-G5 | (F) D8-G8 ch |
| 13. (K) G5-F4 | (F) G8-G4 ch |
| 14. (K) F4-F1 | (H) F6-E4 |
| 15. (K) F1-D3 | (F) F4-G3 ch |
| 16. (K) D3-D1 | (H) E4-D3 |
| 17. (K) D1-D4 | (F) G3-E3 |
| 18. (K) D4-H4 ch | (P) F7-F6 |
| 19. (K) H4-G6 ch | (K) E7-D6 |
| 20. (K) G6-F7 ch | (K) D6-C6 |
| 21. (K) F7-F6X (P) | (R) A8-F8 ch |
| 22. (K) F6-G6 | (F) E3-E4 ch |
| 23. (K) G6-G1 | (F) E4-E3 ch |
| 24. (K) G1-G6 | (R) F8-G8 ch |
| 25. (K) G6-F7 | (R) G8-F8 ch |
| 26. (K) F7-G6 | (B) D7-E8 ch |
| 27. (K) G6-G7 | (R) F8-G8 ch |
| 28. (K) G7-F6 | (F) E3-G5 ch |
| 29. (K) F6-D4 ch | (K) C6-D6 |
| 30. (K) D4-A7 | (P) B7-B6 |
| 31. (K) A7-B7 ch | (K) D6-D7 |
| 32. (K) B7-B8 ch | (K) D7-D6 |

- | | |
|-----------------------|----------------------|
| 33. (K) B8-B7 ch | (K) D6-D7 |
| 34. (K) B7-B8 ch | (K) D7-E7 |
| 35. (K) B8-C7X (P) ch | (E) E8-D7 |
| 36. (K) C7-H2 | (F) G5-G2 ch |
| 37. (K) H2-F4 | (E) A3-D6 ch |
| 38. (K) F4-C1 | (F) G2-D2 ch |
| 39. (K) C1-B3 | (R) G8-G7 |
| 40. (K) B3-A1 | (R) H8-G8 |
| 41. (K) A1-H1 | (R) G7-G4 |
| 42. (K) H1-F1 | (E) F1-F4 ch |
| 43. (K) F1-H1 | (F) D2-D1 ch |
| 44. (K) H1-F2 | (F) D1-E2 ch |
| 45. (K) F2-H3 | (H) C4-E3 |
| 46. Resigns | |

Black played a careful game, but had to work for his victory.

SECTION TWO

Regional Variations

CHAPTER 19

Chinese Chess — “Hsang Chi” or “Choke Choo-Hong-Chi”

(*Game of the Science of War*)

A Chinese legend relates that the type of chess played in that country was invented by a general to provide his troops with entertainment while they were in winter camp. However, most ancient authorities admit that the original form of the game was brought into China from India (literary evidence indicates that the game appeared around A.D. 700).

Once introduced into China, chess underwent several important changes. First, the men were no longer placed and moved on the squares, but rather on the intersections of the lines. This change was not unreasonable. The game of *Wei-Chi*, far older than chess, was already well known when the Indian game arrived. In *Wei-Chi*, better known to the Western world by its Japanese name, *Go*, the men are played on the point of intersection of lines, not on the squares formed by the lines. Thus, the Chinese were accustomed to playing on points, and altered chess accordingly. Moreover, the chessboard of that time, known in India as the *ashtapada*, was not checkered, and was therefore suited for point play as well as square play. Lastly, the nine-by-eight board adopted by the Chinese contains only seventy-two squares, but has ninety points.

Another change was in the form of the men. The pieces used in the Chinese game are flat disks, similar to checkers,

with their names written on them. The names of the men of one army are inscribed in blue, the names of the pieces of the other in red. The reason for this type of piece, and for the use of the names "general" and "governor" to designate the two "kings," is found, perhaps, in an account of an episode involving the Emperor Wei-ti (A.D. 589-605). While visiting an inn, he saw a group of foreigners playing either chess or a form of proto-chess. On learning that the chief piece of each side was called the equivalent of emperor, he ordered the players executed. Moreover, it was declared illegal to use the name emperor for such a purpose, or to use images representing the emperor as units in a mere game.

A more important reason for the style of the pieces is, in my opinion, that the game became chiefly the diversion of the lower classes. The nobility and intelligentsia retained Wei-Chi as their favorite amusement. The people who played Hsang Chi could afford neither the elaborately carved pieces used in other parts of the world where chess became a pastime of the elite, nor even the simpler carved sets. They could, however, obtain the simple disks of wood at very little expense.

Other changes occurred in the game, but these will most easily be seen as the game itself is explained in detail. I will, however, mention in passing that the exact form played today was not always used. In an earlier version, there were several differences, the most notable being the absence of the central river on the playing board. As the moves of the pieces used in that game are unknown, I am not including it in this work.

The number of pieces used in Hsang Chi is, as in the various forms of chess proper, thirty-two. Each player has sixteen pieces, several of which, however, differ in nature

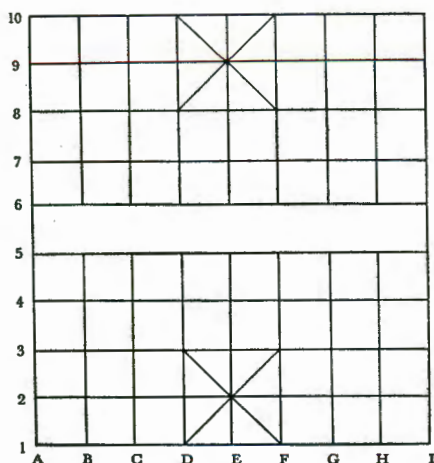


Fig. 12

from those used in other variations. Their names, moves, and positions will be given presently. First let us consider the diagram of a Chinese chessboard given in Fig. 12.

It will be noted that there is a break in the vertical lines B through H, this break occurring between horizontal lines 5 and 6. Dividing the board in half, this break represents a river, and is called the *Hwang Ho*, or Yellow River (it is also variously known as the *Kyai Ho*, Central River, or *T'ien Ho*, or Milky Way—i e., Celestial River). Two pieces are affected by this barrier, but this will be considered in the section on movements. It will also be noted that two groups of points (D1, D2, E1, E2, F1, F2; D9, D10, E9, E10, F9, F10) are distinguished by diagonal lines. These two groups are the fortresses, the purpose of which will also be shown in the section on moves.

Before explaining the actual moves of pieces, I will

FIGURE	TRANSLATION	NUMBER	POSITION
Tsiang	General	1	E1
Ssu	Mandarin Officer Guard	2	D1, F1
Hsang	Elephant	2	C1, G1
Ma	Horse	2	B1, H1
Che'	Chariot	2	A1, I1
Pao	Catapult	2	B3, H3
Ping	Foot soldier	5	A4, C4, E4, G4, I4

Chart 22

FIGURE	TRANSLATION	NUMBER	POSITION
Shwai	Governor	1	E10
Ssu	Mandarin Officer Guard	2	D10, F10
Hsang	Assistant	2	C10, G10
Ma	Horse	2	B10, H10
Che'	Chariot	2	A10, I10
Pao	Cannon	2	B8, H8
Tsu or Ts-uh	Foot soldier	5	A7, C7, E7, G7, I7

Chart 23

explain the apparent differences between Chart 22 and Chart 23. It will be seen that in Chinese Chess alone the names of corresponding pieces of the opposing armies are in some cases different. The blue *Tsiang* is the equivalent of the red *Shwai*, the blue *Hsang* (elephant) is the equivalent of the red *Hsang* (assistant), the blue *Pao* (catapult) is the equivalent of the red *Pao* (cannon), and the blue *Ping* is the equivalent of the red *Ts-uh*.

The blue army moves first. The object of the game, as in chess, is to checkmate the opponent "king."

The *Tsiang* and the *Shwai* are the "kings" of this game. They move and take one point at a time, vertically or horizontally, and are not permitted to leave the area of the fortress.

The *Ssu* moves diagonally one point at a time, and cannot leave the area of the fortress.

The *Hsang* (elephant) and the *Hsang* (assistant) both have the move of the elephant in two-handed Chaturanga; i.e., they move diagonally two points at a time. However, they cannot leap over an occupied point and cannot cross the river.

The *Ma* has the move of the knight, yet, because it cannot leap over an occupied point, it must be emphasized that it must move one point straight and then one diagonally, never vice versa. The river is no barrier to its movement.

The *Che'* has the move of the modern rook. The river constitutes no barrier to its movement.

The *Pao* (catapult) and *Pao* (cannon) both have the move of the modern rook. However, unlike the *Che'*, to capture they must leap over one (no more than one) piece, either allied or enemy. A piece over which a *Pao* has leaped or can leap is called a "screen." They cannot leap over a

screen unless they capture an opponent piece on the move. The river is no barrier to their movement.

The *Ts-uh* and *Ping* move and take straight ahead one point at a time until they have crossed the river, which is no barrier to their movement. After crossing, they can move and take straight ahead or to either side. On reaching the last rank, they are not promoted, but move and take to either side, still one point at a time.

The "kings" may not oppose each other on an empty file. A player moving his "king" into an open file occupied by only the other "king," or moving the only piece occupying a file on which it separates the two opposing "kings" is making an illegal move, the equivalent of moving one's king into check in modern chess.

A player who is stalemated—i.e., who cannot make a legal move—loses the game.

Perpetual check is not allowed.

In the sample games of this section, I have used the following symbols—(K) Tsiang or Shwai, (M) Ssu, (E) Hsang (elephant), (A) Hsang (assistant), (H) Ma, (Ch) Che', (C) Pao (catapult) and Pao (cannon), and (P) Ts-uh or Ping.

As I was not able to find a source of expertly played games, I was forced to play out the following samples with friends. I make no claims as to the merit of the games, but I do wish to point out that the level of play in China is said to be rather low. I found that (C) B3-E3 is a standard opening move.

SAMPLE GAME I

BLUE J. MILLER	RED AUTHOR
1. (C) B3-E3	(H) H10-G8
2. (P) G4-G5	(Ch) A10-A9
3. (C) H3-I3	(C) H8-I8
4. (H) H1-G3	(Ch) A9-H9
5. (H) B1-C3	(A) G10-E8
6. (C) E3-E7X (P)	(H) G8-E7X (C)
7. (C) I3-I7X (P)	(C) I8-G8
8. (C) I7-E7X (H) ch	(M) F10-E9
9. (C) E7-A7X (P)	(Ch) H9-H3
10. (C) A7-B7	(Ch) H3-G3X (H)
11. (C) B7-B10X (H)	(Ch) G3-C3X (H)
12. (Ch) A1-B1	(Ch) C3-C4X (P)
13. (P) A4-A5	(Ch) C4-E4X (P) ch
14. (M) D1-E2	(P) G7-G6
15. (E) G1-E3	(Ch) E4-I4X (P)
16. (Ch) I1-H1	(P) G6-G4X (P)
17. (E) E3-G5X (P)	(C) B8-D8
18. (C) B10-B8	(K) E10-F10
19. (Ch) H1-H8	(Ch) I10-I9
20. (Ch) H8-H10 ch	(C) G8-G10
21. (Ch) B1-B5	(Ch) I9-I7
22. (P) A5-A6	(Ch) I7-D7
23. (P) A6-A7	(Ch) I4-E4
24. (P) A7-B7	(Ch) D7-F7
25. (K) E1-D1	(C) D8-D9
26. (P) B7-C7X (P)	(M) E9-D9 ch
27. (M) E2-D3	(Ch) F7-E7
28. (M) F1-E2	(Ch) E4-E2X (M)

Blue's twenty-eighth move was evidently an oversight.

29. (C) B8-E8X (E) (Ch) E2-F2

In my confusion—caused by the recording of the moves, which should really be done by a third party—I completely overlooked the obvious reply to Blue's twenty-ninth move. All I had to do was capture the Pao.

30. (Ch) H10-G10X (C) ch (K) F10-F9
 31. (E) G5-E3 (Ch) E7-E8X (C)
 32. (Ch) G10-D10X (M) (K) F9-E9
 33. (Ch) D10-C10X (A) (K) E9-F9
 34. (P) C7-C8 (M) D8-E9 ch
 35. (M) D3-E2 (Ch) F2-E2X (M)
 36. (Ch) B5-F5 ch (M) E9-F8
 37. (Ch) C10-C9 (Ch) E8-D8 dbl. ch
 38. (Ch) F5-D5 (Ch) D8-D5X (Ch) mate

SAMPLE GAME II

BLUE	RED
AUTHOR	D. WALKEAPAA
1. (C) B3-E3	(H) H10-G8
2. (Ch) A1-A2	(Ch) A10-A9
3. (Ch) A2-D2	(Ch) A9-F9
4. (Ch) I1-I2	(M) F10-E9
5. (C) H3-G3	(K) E10-F10
6. (Ch) I2-F2	(Ch) F9-F2X (Ch)
7. (Ch) D2-F2X (Ch) ch	(K) F10-E10
8. (P) G4-G5	(A) G10-E8
9. (Ch) F2-H2	(C) H8-I8
10. (C) G3-I3	(C) I8-I4X (P)
11. (Ch) H2-H4	(C) I4-I5

- | | |
|-------------------------|-------------------|
| 12. (Ch) H4-I4 | (C) I5-I3X (C) |
| 13. (Ch) I4-I3X (C) | (P) G7-G6 |
| 14. (P) G5-G6X (P) | (A) E8-G6X (P) |
| 15. (Ch) I3-G3 | (A) G6-E8 |
| 16. (C) E3-E2 | (P) C7-C6 |
| 17. (C) E2-I2 | (Ch) I10-H10 |
| 18. (H) H1-I3 | (C) B8-A8 |
| 19. (E) C1-E3 | (C) A8-A4X (P) |
| 20. (Ch) G3-G8X (H) | (C) A4-E4X (P) ch |
| 21. (M) D1-E2 | (Ch) H10-H1 |
| 22. (C) I2-I7X (P) | (Ch) H1-H3 |
| 23. (H) B1-D2 | (C) E4-E5 |
| 24. (C) I7-I10 | (Ch) H3-H5 |
| 25. (Ch) G8-G10 dbl. ch | (M) E9-F10 |
| 26. (Ch) G10-G5 ch | (Ch) H6-H10 |
| 27. (Ch) G5-E5X (C) | (Ch) H10-I10X (C) |
| 28. (Ch) E5-E7X (P) | (H) B10-C8 |
| 29. (Ch) E7-C7 | (H) C8-E9 |
| 30. (Ch) C7-A7X (P) | (Ch) I10-I4 |
| 31. (P) C4-C5 | (P) C6-C5X (P) |
| 32. (E) E3-C5X (P) | (Ch) I4-D4 |
| 33. (K) E1-D1 | (Ch) D4-D5 |
| 34. (E) C5-E3 | (Ch) D5-C5 |
| 35. (H) D2-E4 | (Ch) C5-B5 |
| 36. (Ch) A7-A1 | (H) E9-G8 |
| 37. (K) D1-E1 | (H) G8-E7 |
| 38. (M) E2-D1 | (Ch) B5-E5 |
| 39. (H) E4-G5 | (H) E7-D5 |
| 40. (H) G5-F7 | (M) D10-E9 |

If Red had not moved one of his Mandarin, I would have mated in two—(Ch) E5-G5; (H) F7-D8 ch, (K) E10-E9; (Ch) A1-A9 mate.

- | | |
|---------------------|-----------|
| 41. (H) F7-E5X (Ch) | (H) D5-E7 |
|---------------------|-----------|

- | | |
|---------------------|-------------|
| 42. (Ch) A1-A7 | (H) E7-C8 |
| 43. (Ch) A7-D7 | (H) C8-B6 |
| 44. (Ch) D7-D2 | (M) E9-F8 |
| 45. (H) E5-F7 | (H) B6-C4 |
| 46. (Ch) D2-D9 | (H) C4-B6 |
| 47. (H) F7-H8 | (H) B6-A8 |
| 48. (H) H8-I10 | (M) F10-E9 |
| 49. (K) E1-E2 | (H) A8-C7 |
| 50. (Ch) D9-D7 | (H) C7-A8 |
| 51. (K) E2-F2 | (H) A8-C9 |
| 52. (Ch) D7-D9 | (H) C9-A8 |
| 53. (H) I10-G9 ch | (K) E10-F10 |
| 54. (Ch) D9-E9X (M) | (H) A8-C9 |
| 55. (Ch) E9-C9X (H) | (A) E8-G6 |
| 56. (Ch) C9-E9 | (A) G6-E8 |
| 57. (H) G9-I8 | (A) E8-G6 |
| 58. (H) I8-H6 | (A) G6-E8 |
| 59. (H) H6-G8 mate | |

Red could have resigned after the loss of his Che' on move 41, however we played out the ending to show the problems of forcing a mate.

SAMPLE GAME III

BLUE
AUTHOR

1. (C) B3-E3
2. (Ch) A1-A2
3. (Ch) A2-D2
4. (M) D1-E2
5. (K) E1-D1
6. (H) B1-C3
7. (Ch) I1-I2

RED
J. POWELL

- (H) H10-G8
- (Ch) A10-A9
- (P) C7-C6
- (H) B10-C8
- (C) B8-A8
- (Ch) A9-B9
- (Ch) B9-B4

- | | |
|-------------------------|-----------------|
| 8. (Ch) D2-D4 | (P) C6-C5 |
| 9. (H) C3-A2 | (P) C5-C4X (P) |
| 10. (H) A2-B4X (Ch) | (P) C4-D4X (Ch) |
| 11. (H) H1-G3 | (C) H8-H4 |
| 12. (C) E3-C3 | (H) C8-B6 |
| 13. (H) B4-C6 | (H) B6-C8 |
| 14. (H) C6-D42 (P) | (C) A8-A4X (P) |
| 15. (C) C3-C10X (A) ch | (M) D10-E9 |
| 16. (M) E2-F3 | (K) E10-D10 |
| 17. (Ch) I2-D2 | (K) D10-E10 |
| 18. (H) D4-C6 | (M) E9-F8 |
| 19. (Ch) D2-D10 dbl. ch | (K) E10-E9 |
| 20. (Ch) D10-D8 | (C) A4-A1 ch |
| 21. (E) C1-A3 | (C) H4-H10 |
| 22. (Ch) D8-C8X (H) | (K) E9-F9 |
| 23. (H) C6-E7X (P) ch | (K) F9-E9 |
| 24. (H) E7-G8X (H) | (C) H10-H9 |
| 25. (Ch) C8-F8X (M) | (Ch) I10-I8 |
| 26. (P) G4-G5 | (C) H9-F9 |
| 27. (H) G3-H5 | (C) A1-F1X (M) |
| 28. (M) F3-E2 | (C) F1-F7 |
| 29. (Ch) F8-F7X (C) | (Ch) I8-G8X (H) |
| 30. (Ch) F7-E7 ch | (Ch) G8-E8 |
| 31. (Ch) E7-E8X (Ch) | (K) E9-E8X (Ch) |
| 32. (C) H3-E3 ch | (K) E8-F8 |
| 33. (H) H5-G7X (P) | (C) F9-G9 |
| 34. (H) G7-H9 | (A) G10-E8 |
| 35. (E) G1-I3 | (P) A7-A6 |
| 36. (H) H9-17X (P) | (P) A6-A5 |
| 37. (H) I7-G6 ch | (K) F8-F9 |
| 38. (C) E3-E8X (A) | (K) F9-E9 |
| 39. (C) E8-E5 | (C) G9-G8 |
| 40. (C) C10-C7 | (K) E9-F9 |

- | | |
|--------------------|----------------|
| 41. (C) C7-E7 | (M) F10-E9 |
| 42. (K) D1-E1 | (P) A5-A4 |
| 43. (H) G5-H8 | (P) A4-A3X (E) |
| 44. (P) G5-G6 | (K) F9-F10 |
| 45. (P) G6-G7 | (C) G8-D8 |
| 46. (H) H8-F7 | (C) D8-D7 |
| 47. (C) E5-F5 ch | (M) E9-F8 |
| 48. (C) E7-E6 | (C) D7-G7X (P) |
| 49. (H) F7-D8 ch | (C) G7-F7 |
| 50. (H) D8-F7X (C) | (P) A3-A2 |

Red could have held out for a few more moves if he had played (K) F10-E10.

- | | |
|--------------------|-----------|
| 51. (H) F7-D8 ch | (M) F8-E9 |
| 52. (C) E6-F6 mate | |

CHAPTER 20

San-Kwo-Chi (Game of the Three Kingdoms)

San-Kwo-Chi, a three-player version of Chinese chess, is based on the War of Three Kingdoms (A.D. 221–264). The names of the three armies are *Wie* (Blue), *Shu* (Red), and *Wu* (Green). The General of each force has the name of his army—i.e., the name of the Blue general is *Wie*, etc. The form of the pieces is the same as in *Hsang Chi*.

The board is a hexagon. This makes the scoring of moves somewhat difficult, but the diagram of the board given in Figure 13 should enable one to understand my method.

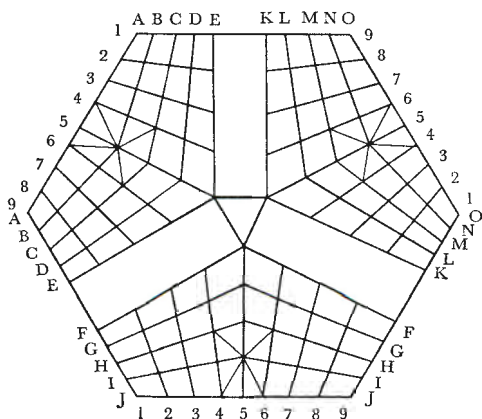


Fig. 13

Besides the original sixteen pieces, each army has one new type. Though the piece has a different name with each army, its move is the same—i.e., two straight and one diagonal, providing that none of the points are occupied. It cannot pass over an occupied point. The piece is called the *Chi*, meaning banner, in the Blue army; *Chou*, meaning fire, in the Red army; and *Feng*, meaning wind, in the Green army. They are located, respectively, on H4 and H6, C4 and C6, and M4 and M6.

When one player checkmates another, he removes the loser's general and uses the remaining pieces of the defeated army as his own.

A problem would arise when two armies, still under their original players, together stalemate the third player. Which player would gain the extra forces? However, if the third party cannot make a legal move, his army would have to be almost entirely destroyed and of little value to either side. Still, though the happening might be both rare and of little import, it would seem that the last player to make the actual stalemating move—i.e., the player who blocked the last legal move remaining to the third party—should have the extra pieces.

The sample games in the section on Hsang Chi are not of the highest quality. Because the Game of the Three Kingdoms is even more complicated, the samples are possibly of less merit. I hope that the reader will forgive the errors and oversights, and remember that the purpose of the samples is to show the way in which the men can be used, though not necessarily to the best advantage.

SAMPLE GAME

BLUE AUTHOR	RED J.D. STRANG	GREEN J. MILLER
1. (C) H2-H3	(C) C2-C3	(C) M2-M3
2. (C) H8-H7	(C) C3-L7X (P)	(C) M3-G7X (P)
3. (E) J3-H5	(Ch) A9-B9	(C) G7-G3X (P)
4. (C) H3-D7X (P)	(C) L7-L3X (P)	(Ch) O1-N1
5. (C) H8-O3X (E) ch	(Ch) A1-B1	(M) O4-N5
6. (H) J2-H1	(C) C8-G2	(C) G3-G1X (P)
7. (H) H1-I3	(Ch) B9-B8	(C) G1-G5X (P) ch
8. (M) J6-I5	(M) A4-B5	(H) O8-M7
9. (H) I3-G2X (C)	(Ch) B8-G2X (H)	(Ch) N1-N3
10. (C) O3-I3X (C)	(Ch) G2-G5X (C)	(Ch) N3-L3X (C)
11. (G) J5-J6	(Ch) G5-G6	(H) O2-M3
12. (C) D7-D3X (P)	(Ch) B1-C1	(H) M7-K8
13. (C) D3-D9X (P)	(Ch) C1-A1	(W) M6-E3
14. (Ch) J1-J2	(H) A8-C7	(C) M8-M7
15. (C) D9-E9	(E) A3-C5	(Ch) O9-O8
16. (Ch) J9-I9	(P) D5-E5	(H) K9-D1X (P)
17. (C) E9-E3X (W)	(Ch) A1-D1X (H)	(E) O7-M5
18. (Ch) J2-B8	(Ch) D1-A1	(Ch) L3-L2

- | | | |
|-------------------------|-----------------|--------------------|
| 19. (H) J8-H7 | (Ch) G6-G7 | (H) M3-K4 |
| 20. (Ch) I9-I7 | (Ch) G7-G6 | (H) K4-L6 |
| 21. (C) E3-E4 | (Ch) G6-G1 | (H) L6-K8 |
| 22. (C) E4-E3 | (Ch) G1-E9 | (H) K8-E4 |
| 23. (C) E3-E5X (P) | (H) C7-E8 | (C) M7-M9 |
| 24. (Ch) B8-E8X (H) | (Ch) A1-L9X (P) | (Ch) O8-A2X (H) ch |
| 25. (C) E5-M5X (E) ch | (M) B5-A4 | (M) N5-O4 |
| 26. (Ch) E8-E9X (Ch) | (Ch) L9-M9X (C) | (H) E4-L7 |
| 27. (C) M5-C5X (E) ch | (Ch) M9-M4X (W) | (M) O6-N5 |
| 28. (Ch) E9-E5 | (Ch) M4-M7 | (H) L7-L9 |
| 29. (C) C5-L5X (P) ch | (E) A7-C5 | (M) N5-O6 |
| 30. (Ch) E5-C5X (E) ch | (M) A6-B5 | (Ch) L2-L5X (C) |
| 31. (Ch) C5-L5X (Ch) ch | (Ch) M7-B3 | (M) O4-N5 |
| 32. (Ch) I7-I8 | Resigns | Resigns |

After mating Green with (Ch) I8-O2, I would have ample material to defeat Red.

CHAPTER 21

Korean Chess

A variety of chess very similar to Hsang Chi is found in Korea. Indeed, it is so like the Chinese game that confusion seems to have arisen among Western writers before the twentieth century as to which move variations belonged to which game. Edward Falkener, in *Games Ancient and Oriental and How to Play Them*, speaks only of the Chinese form, seemingly unaware of the other, yet gives the Pao the Korean move!

The board, shown in Figure 14, is very like the Chinese.

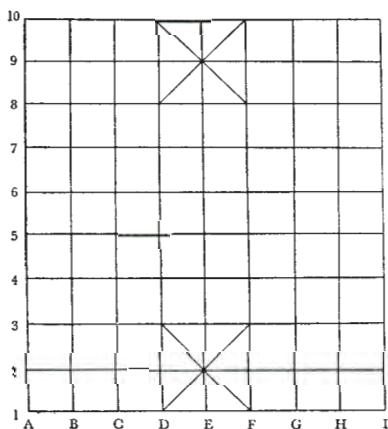


Fig. 14

NAME	TRANSLATION	NUMBER	POSITION
Koung or Tyang	General	1	E2; E9
Sa	Counsellor	2	D1, F1; D10, F10
Syang	Elephant	2	C1 or B1, C1 or H1; C10 or B10, G10 or H10
Ma	Horse	2	C1 or B1, G1 or H1; C10 or B10, G10 or H10
Tcha	Chariot	2	A1, I1; A10, I10
Hpo	Cannon	2	B3, H3; B8, H8
Pyeng or Tjol	Foot soldier	5	A4, C4, E4, G4, I4; A7, C7, E7, G7, I7

Chart 24

However, as in the original Chinese board, it lacks the central river. The men are polygons, not disks, but are otherwise similar to the Chinese pieces. The colors are usually red and green.

The pieces (see Chart 24) have the same names in both forces. In two cases—that of the “kings” and that of the “pawns”—there are two possible names for a piece. In the chart I have given the more common name first.

The *Koung* or *Tyang* must stay within the area of the fortress as in Hsang Chi, but may move along any marked line, one point a move, within that area. Note that the kings are placed on the second and ninth ranks, rather than the first and tenth.

The *Sa*, also, may not leave the area of the fortress. It has the same move as the “king.”

The *Syang* moves one point horizontally or vertically, then two points diagonally. It has an exaggerated knight's move. It may not pass over an occupied point, but is not confined to its own side of the board.

The *Ma's* move is that of the Ma in Hsang Chi.

The *Tcha's* move is that of the Che' in Hsang Chi.

The *Hpo* must leap over a screen to move as well as to capture. The screen may be any piece, hostile or allied, except another Hpo. To move or capture, it must leap over only one screen.

The *Pyeng* or *Tjol* moves one point at a time sideways or forward and captures the same way. If it enters the opponent's fortress, it may move and capture one point at a time along any marked line—i.e., it gains the move of a Sa. If it leaves the fortress, it again has the ordinary move.

As in Hsang Chi, the “kings” may not face each other on an open file. However, a player who is materially behind (not just in a bad position) and despairs of winning

may give check by opening the file on which both "kings" rest. In doing so, a player forfeits the right to win. Even if he succeeds in checkmating his opponent, it only counts as a draw. The player does, however, retain the right to check with the king throughout the remainder of the game.

If in mating, the mating piece is defended by only the allied "king"—i.e., if the piece is on an open file occupied by its "king" and therefore cannot be captured by the checked king because of the above rules, the game is only drawn. Of course, if the player whose "king" is checked is materially behind, he may prolong the game by capturing the piece and giving check. This still allows his opponent the right to win, however, and would be rather foolish.

A bare "king" does not have to move. If a player wishes to take advantage of this rule, on his turn he flips his "king" over.

Tjang means check, *tyousa*, mate.

In recording the sample games, the same symbols were used as in the chapter on Hsang Chi.

SAMPLE GAME I

RED	GREEN
AUTHOR	J. MILLER
1. (H) B1-C3	(H) H10-G8
2. (C) B3-E3	(G) E9-E10
3. (G) E2-E1	(H) B10-C8
4. (Ch) A1-A2	(Ch) I10-I9
5. (Ch) A2-D2	(Ch) I9-F9
6. (H) H1-G3	(Ch) A10-A9
7. (P) G4-F4	(C) H8-F8
8. (M) F1-E2	(M) F10-E9

- | | |
|---------------------|-----------------|
| 9. (C) H3-F3 | (C) F8-F3X (C) |
| 10. (M) E2-F3X (C) | (Ch) A9-D9 |
| 11. (Ch) I1-I2 | (P) C7-D7 |
| 12. (Ch) D2-D5 | (P) D7-D6 |
| 13. (Ch) D5-F5 | (P) G7-F7 |
| 14. (H) G3-H5 | (H) G8-H6 |
| 15. (Ch) F5-G5 | (Ch) F9-F10 |
| 16. (Ch) I2-G2 | (C) B8-G8 |
| 17. (Ch) G5-G8X (C) | (H) H6-G8X (Ch) |
| 18. (Ch) G2-G8X (H) | (H) C8-B6 |
| 19. (P) C4-B4 | (P) I7-H7 |
| 20. (P) B4-B5 | (Ch) D9-C9 |
| 21. (C) E3-G3 | (P) H7-G7 |
| 22. (P) B5-B6X (H) | (P) E7-E6 |
| 23. (P) F4-F5 | (P) D6-D5 |
| 24. (P) A4-A5 | (Ch) C9-C7 |
| 25. (P) A5-A6 | ((E) C10-E7 |
| 26. (P) A6-A7X (P) | (Ch) C7-A7X (P) |
| 27. (H) C3-D5X (P) | (Ch) A7-A1 |
| 28. (P) E4-E5 | (Ch) A1-C1X (E) |
| 29. (P) E5-E6X (P) | (E) E7-C10 |
| 30. (P) E6-F6 | (Ch) C1-C5 |
| 31. (P) F5-E5 | (P) F7-F6X (P) |
| 32. (Ch) G8-G7X (P) | (E) G10-E7 |
| 33. (H) H5-F4 | (Ch) C5-B5 |
| 34. (G) E1-F1 | (Ch) B5-B1 |
| 35. (M) D1-E1 | (E) E7-B5 |
| 36. (Ch) G7-C7 | (E) C10-E7 |
| 37. (C) G3-E3 | (Ch) F10-F7 |
| 38. (P) I4-I5 | (Ch) B1-B3 |
| 39. (M) E1-E2 | (E) B5-E3X (C) |
| 40. (M) E2-E3X (E) | (Ch) B3-B1 ch |
| 41. (G) F1-F2 | (Ch) B1-G1X (E) |

- | | |
|----------------|------------|
| 42. (G) F2-E2 | (Ch) F7-H7 |
| 43. (P) I5-H5 | (Ch) H7-I7 |
| 44. (M) F3-F2 | (E) E7-B5 |
| 45. (Ch) C7-C5 | (Ch) G1-B1 |
| 46. (H) F4-D3 | (Ch) I7-I1 |
| 47. (G) E2-F3 | (P) F6-G6 |
| 48. (P) B6-C6 | (Ch) I1-H1 |
| 49. (P) H5-I5 | (P) G6-G5 |
| 50. (H) D5-C7 | (P) G5-G4 |
| 51. (P) C6-D6 | (E) B5-D2 |
| 52. Resigns | |

Now that my Ma was blocked, there was no way to avoid a mate in two, three, or one.

SAMPLE GAME II

RED
AUTHOR

1. (H) B1-C3
2. (C) B3-E3
3. (G) E2-E1
4. (Ch) A1-A2
5. (Ch) A2-D2
6. (Ch) I1-I2
7. (H) H1-G3
8. (P) G4-F4
9. (Ch) D2-D9X (Ch)
10. (C) H3-F3
11. (P) E4-E5
12. (P) F4-F5
13. (P) C4-C5
14. (Ch) I2-B2
15. (P) A4-A5

GREEN
J. MILLER

- (H) H10-G8
- (G) E9-E10
- (H) B10-C8
- (Ch) I10-I9
- (Ch) I9-F9
- (Ch) A10-A9
- (M) F10-E9
- (Ch) A9-D9
- (M) D10-D9X (Ch)
- (P) G7-F7
- (C) H8-F8
- (P) C7-D7
- (C) B8-D8
- (Ch) F9-H9
- (P) I7-I6

- | | |
|--------------------------|------------------|
| 16. (Ch) B2-A2 | (Ch) H9-I9 |
| 17. (P) A5-A6 | (P) I6-I5 |
| 18. (H) C3-B5 | (H) G8-H5 |
| 19. (P) A6-A7X (P) | (P) I5-I4X (P) |
| 20. (P) A7-B7 | (P) I4-H4 |
| 21. (Ch) A2-A10 | (Ch) I9-I1 |
| 22. (Ch) A10-C10X (E) ch | (H) C8-D10 |
| 23. (P) B7-B8 | (Ch) I1-G1X (E) |
| 24. (H) G3-H5 | (Ch) G1-I1 |
| 25. (P) B8-C8 | (C) D8-A8 |
| 26. (P) C8-C9 | (M) D9-D8 |
| 27. (Ch) C10-A10 | (C) A8-E8 |
| 28. (M) D1-E2 | (G) E10-F10 |
| 29. (P) C9-C10 | (C) E8-E10 |
| 30. (P) F5-F6 | (Ch) I1-L5 |
| 31. (H) H5-F4 | (Ch) I5-E5X (P) |
| 32. (Ch) A10-A6 | (C) E10-C10X (P) |
| 33. (P) F6-F7X (P) | (C) F8-F4X (H) |
| 34. (Ch) A6-H6X (H) | (Ch) E5-C5X (P) |
| 35. (P) F7-E7X (P) | (Ch) C5-B5X (H) |
| 36. (Ch) H6-F6 ch | (C) F4-F9 |
| 37. (C) F3-F9X (C) | (M) E9-F9X (C) |
| 38. (P) E7-D7X (P) | (M) D8-E9 |
| 39. (E) C1-E4 | (Ch) B5-B1 ch |
| 40. (M) E2-D1 | (C) C10-E10 |
| 41. (Ch) F6-F4 | (P) H4-H3 |
| 42. (P) D7-D8 | (M) E9-D8X (P) |
| 43. (C) E3-E10X (C) | (G) F10-E10X (C) |
| 44. (Ch) F4-F9X (M) | (P) H3-G3 |
| 45. (Ch) F9-F6 | (M) D8-D9 |
| 46. (Ch) F6-G6 | (E) G10-D8 |
| 47. (Ch) G6-G3X (P) | (H) D10-B9 |
| 48. (Ch) G3-F3 | (M) D9-E9 |

- | | |
|--------------------|-------------|
| 49. (E) E4-G7 ch | (K) E10-D10 |
| 50. (Ch) F3-H3 | (Ch) B1-B7 |
| 51. (Ch) H3-H10 ch | Resigns |

In my opinion, Korean Chess is somewhat superior to Hsang Chi, though there is really not a great deal of difference.

CHAPTER 22

Japanese Chess — Shogi

The history of Shogi is obscure. Japanese writers place the date of the game's introduction in the reign of Emperor Kimmei, around A.D. 540. It is not likely, however, that this date is correct, for there is no evidence that any form of chess existed at that time. It is no doubt true that the game, an early prototype, came either directly from China, or from China via Korea, but not until sometime between A.D. 1000 and 1200. No information is available on the evolution of the early form into the game of today, which bears very little resemblance to any other variety of chess.

The pieces used in the game may be described as punt-fronted, thin wedges. They are labeled as in the Korean and Chinese games, but there is no difference in color between the two forces. One's pieces are always placed so that the thin, punt ends are pointed toward his opponent's end of the board. This system is suitable because of a peculiarity of the game—a captured piece may be entered on the board and used by the capturer. Clearly, a color differentiation would not be satisfactory.

I have included two board diagrams with this chapter. Figure 15 is prepared in the usual manner of this book, and Figure 16 on the other hand, shows the Japanese method of plotting squares. In the latter diagram, the figures running from right to left along the top are Western numerals,

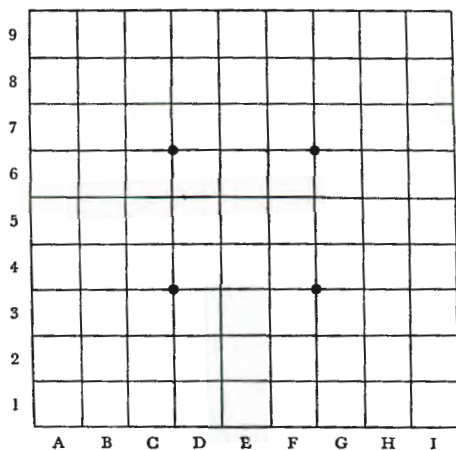


Fig. 15

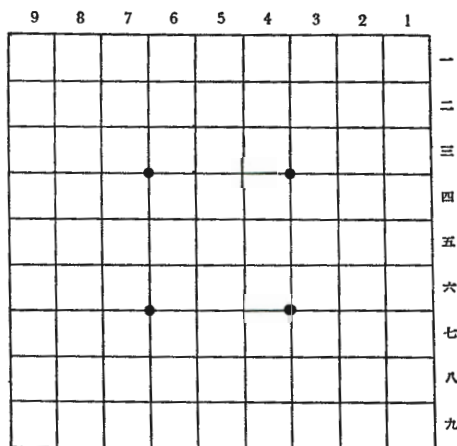


Fig. 16



SHOGI PIECES

while those running from top to bottom on the right side are the Japanese numbers one through nine. When a move is annotated in Japan, only the final square is listed; and, as the Japanese read from the top of the page down, proceeding from right to left across the page, the annotation is in vertical form. First is given a small outline of a Shogi piece, either black or white to show which player is moving. Below that is the numeral of the square's file; below that, the Japanese number of the rank; and finally, the name of the piece being moved to the square. If more than one piece of the same type can move into the square, the name of the piece is followed by "left," "right," "upper," or "lower," *always from the viewpoint of the player making the move*. This information might be of help to anyone who can obtain Japanese Shogi books or magazines.

The dots on the board merely make it easier to distinguish the two camps and the "no man's land." The squares (though I will continue to refer to them as such) are actually not square, being somewhat longer than they are broad (in my own set, the squares measure $7/8$ inch by one inch). Some Western authors attribute this to an Oriental distaste for symmetry, but I wish to point out that such a square, whatever its aesthetic quality, is well suited for the pieces used.

Before giving the moves of the pieces, I would like to make a comment on Chart 25. The characters I give may differ slightly from those of some sets. Moreover, one will find that with cheaper sets less care is used in the writing of the characters. The promoted names, given on the reverse side of the pieces, are in red with my set, but I do not know whether this is universal.

The *O-sho* moves one square at a time in any direction.

FIGURE	NAME	TRANSLATION	NUMBER	POSITION
玉 将	O-sho	King General	1	E1, E9
飛 車	Hisha	Flying Chariot	1	B2, B8
龍 王	Nari Hisha	Dragon King	—	—
角 行	Kaku	Diagonal Moving	1	H2, H8
龍 馬	Nari Kaku	Dragon Horse	—	—
金 将	Kin	Gold General	2	D1, F1; D9, F9
銀 将	Gin	Silver General	2	C1, G1; C9, G9
金	Kin	Gold General	—	—
桂 馬	Keima	Horse	2	B1, H1; B9, H9
金	Kin	Gold General	—	—
香 車	Yari or Kyosha	Spear or Fragrant Chariot	2	A1, I1; A9, I9
金	Kin	Gold General	—	—
歩 兵	Fu	Foot soldier	9	A3, B3, C3, D3, E3, F3, G3, H3, I3; A7, B7, C7, D7, E7, F7, G7, H4, I7,
と	Kin	Gold General	—	—

Chart 25

The *Kin* moves one square at a time in any direction except the two rear diagonals.

The *Gin* moves one square at a time forward or diagonally.

The *Keima* moves one square forward and one to either forward or diagonal. It is, in effect, a highly limited knight, which is able to leap allied or hostile pieces, but is able to move only forward. To further clarify, a Keima on C3 can only move to B5 or D5.

The *Yari* moves as the rook, but forward only. It may not move backward nor may it leave the file.

The *Hisha* moves exactly as the rook.

The *Nari Hisha*, or Promoted Hisha, also moves exactly as the rook, but has the added privilege of moving one square at a time diagonally.

The *Kaku* moves exactly as the modern bishop.

The *Nari Kaku*, or Promoted Kaku, also moves exactly as the modern bishop, but has the added privilege of moving one square at a time horizontally or vertically.

The *Fu* moves and captures one square at a time forward.

The object of the game is to checkmate the "king." In some end-games I have seen, the "king" is actually captured after capturing one of the mating pieces. I do not know whether this is allowed, or just added on to show that the capture would not change the situation.

All pieces except the "king" and Kin may be promoted on entering the opponent's camp—i.e., the three ranks on which the opponent's pieces were arranged. When a piece is promoted, it is turned over, so that the new character shows. The Hisha becomes the Nari Hisha (see above), the Kaku becomes the Nari Kaku (see above), and the remaining pieces all become Kins. The character for "Kin"

is written with greater or lesser simplicity, depending on the original rank of the piece.

It is not necessary to promote a piece either at once or at all, if the original value is more useful under the circumstances. A piece may be promoted on entering the opponent's camp, on any turn while within the camp.

When a piece that has been promoted is captured, it reverts to its original value. Moreover, a captured piece entered on the board within the opponent's camp must make one move before it may be promoted. That is, if player X enters a captured piece in player Z's camp, the piece must make one move before it may be promoted.

Captured pieces are put in the capturer's reserve stock. They should be placed where they are handy, and where they may easily be seen by the player's opponent. In pictures I have seen of Japanese experts playing the game, each player has a little table, set beside the board at his end, on which he places his reserves.

A captured piece may be entered on any vacant square on the board, within certain limitations given below. The entering of such a piece constitutes a move, and only one piece may be entered on a turn.

A piece may not be entered where it will not be able to make a legal move. Since a piece entered in the opponent's camp must make one move before promotion, one must remember that a pawn, for example, could not be entered on the opponent's first rank, for though it could move as a Kin, it must move once as a pawn before it may become a Kin. Also, a pawn may not be entered in the same file with an unpromoted allied pawn, nor may it be entered in a square from which it will checkmate the opponent "king." Of course, it may be entered in such a

way that it can checkmate by advancing on the following turn.

Stalemate is illegal.

Several methods are used to determine which player moves first. Most suitable is that involving the flipping of Fu—one player flips and the other calls "Fu" or "Kin" in the manner of "heads" or "tails."

I will give some general ideas of early goals in the game and of the use of the pieces. Often Kaku are exchanged early in the game, but this is not always so. In almost every case, however, fortresses are formed—i.e., strongly defended areas are created, within which the "kings" are comparatively safe from attack. Generally the two Kin and possibly one Gin are used for this purpose. At least one Gin is usually left free for attack and mobile defense. This is because the Gin, when advanced into dangerous territory, has two squares into which it may retreat—it has, so to speak, two escape routes. The Kin, on the other hand, has only one escape route, and is generally held back. Because the Keima cannot retreat, it is commonly held back until the middle game, when by advancing it definitely threatens some piece or pieces.

I will give two examples of fortresses before commencing the sample games. Though I use three pieces (a Gin and two Kin) in my examples, sometimes only two pieces are used, or rarely only one.

The symbols I use in this chapter are (K) for O-sho, (Ki) for Kin, (G) for Gin, (Ma) for Keima, (Y) for Yari, (H) for Hisha, (NH) for Nari Hisha, (Ka) for Kaku, (NKA) for Nari Kaku, (P) for Fu.

Fortresses: (K) on B2, (G) on C3, (Ki) on D3 and C2; (K) on C2, (G) on C3, (Ki) on D3 and D2.

SAMPLE GAME I

PLAYER X	PLAYER Z
1. (P) C3-C4	(P) B7-B6
2. (G) C1-D2	(P) G7-G6
3. (G) D2-C3	(G) G9-F8
4. (P) C4-C5	(G) C9-D8
5. (P) D3-D4	(P) E7-E6
6. (G) C3-C4	(P) B6-B5
7. (Ka) B2-C3	(G) F8-E7
8. (P) E3-E4	(G) E7-F6
9. (G) G1-F2	(P) E6-E5
10. (G) F2-E3	(P) E5-E4X (P)
11. (G) E3-E4X (P)	(G) D8-E7
12. (G) E4-D3	(P) D7-D6
13. (H) H2-B2	(K) E9-F8
14. (P) B3-B4	(P) B5-B4X (P)
15. (P) Res-B5	(H) B8-E8
16. (H) B2-B4X (P)	(Ki) D9-C8
17. (P) B5-B6	(P) Res-B8
18. (Ki) F1-F2	(G) E3-E4
19. (K) E1-F1	(K) F8-G8
20. (Ki) D1-E2	(P) I7-I6
21. (P) I3-I4	(H) E2-E1
22. (K) F1-G2	(Ka) H8-G7
23. (P) Res-E3	(Ki) F9-F8
24. (P) A3-A4	(P) H7-H6
25. (G) D3-E4	(P) Res-E5
26. (G) E4-D3	(P) H6-H5
27. (G) C4-B5	(G) F6-G5
28. (P) C5-C6	(Ma) H9-I7
29. (P) I4-I5	(P) I6-I5X (P)
30. (P) G3-G4	(G) G5-G4X (P)

- | | |
|-----------------------------|----------------------------|
| 31. (P) D4-D5 | (P) G6-G5 |
| 32. (P) D5-D6X (P) | (H) E9-H9 |
| 33. (P) Res-I6 | (P) H5-H4 |
| 34. (P) H3-H4X (P) | (H) H9-H4X (P) |
| 35. (P) I6-I7X (H) (Prom.) | (Y) I9-I7X (Ki) |
| 36. (P) Res-G3 | (P) Res-H3 |
| 37. (P) G3-G4X (G) | (P) H3-H2 (Prom.) ch |
| 38. (K) G2-F1 | (Ki) H2-I1X (Y) |
| 39. (Ki) E2-E1 | (H) H4-H1X (MA) (Prom.) ch |
| 40. (K) F1-E2 | (Ma) Res-H5 |
| 41. (Ka) C3-D4 | (P) G5-G4X (P) |
| 42. (Ma) Res-F4 | (G) E6-F5 |
| 43. (G) B5-C4 | (P) G4-G3 (Prom.) |
| 44. (G) C4-D5 | (Ki) G3-F2X (Ki) |
| 45. (Ki) E1-F2X (Ki) | (NH) H1-C1 |
| 46. (G) Res-D2 | (NH) C1-G1 |
| 47. (Ki) F2-F1 | (NH) G1-H2 ch |
| 48. (K) E2-D1 | (K) G8-H7 |
| 49. (P) B6-B7 (Prom.) | (P) B8-B7X (Ki) |
| 50. (P) D6-D7 (Prom.) | (Ki) C8-D7X (Ki) |
| 51. (H) B4-B7X (P) (Prom.) | (P) Res-D6 |
| 52. (G) D5-E6 | (G) F5-E6X (G) |
| 53. (P) Res-G6 | (Ka) G7-F6 |
| 54. (Ma) F4-E6X (G) | (Ki) D7-E6X (Ma) |
| 55. (NH) B7-B9X (Ma) | (Y) Res-D5 |
| 56. (G) Res-G7 | (K) H7-I6 |
| 57. (G) G7-F6X (Ka) (Prom.) | (Ki) E6-F6X (Ki) |
| 58. (Ma) Res-G2 | (Y) D5-D4X (Ka) |
| 59. (P) Res-H4 | (NH) H2-H1 |
| 60. (G) D3-E2 | (Ma) H5-G3 |
| 61. (Ki) F1-E1 | (Y) D4-D2X (G) (Prom.) |
| 62. (K) D1-D2X (Ki) | (NH) H1-G2X (Ma) |
| 63. Resigns | |

SAMPLE GAME II

PLAYER X

PLAYER Z

- | | |
|-----------------------------|------------------|
| 1. (P) C3-C4 | (P) B7-B6 |
| 2. (G) C1-C2 | (P) G7-G6 |
| 3. (G) C2-C3 | (G) C9-D8 |
| 4. (G) G1-G2 | (P) D7-D6 |
| 5. (P) H3-H4 | (G) D8-D7 |
| 6. (P) H4-H5 | (Ka) H8-G7 |
| 7. (P) G3-G4 | (P) F7-F6 |
| 8. (G) G2-G3 | (G) G9-G8 |
| 9. (P) E3-E4 | (G) G8-F7 |
| 10. (K) E1-D2 | (H) B8-H8 |
| 11. (K) D2-C2 | (K) E9-D8 |
| 12. (Ki) F1-E2 | (K) D8-C9 |
| 13. (G) G3-F4 | (P) H7-H6 |
| 14. (P) H5-H6X (P) | (Ki) F9-G8 |
| 15. (P) G4-G5 | (H) H8-H6X (P) |
| 16. (P) Res-H5 | (H) H6-H8 |
| 17. (Ka) B2-C1 | (Ka) G7-E9 |
| 18. (P) G5-G6X (P) | (G) F7-G6X (P) |
| 19. (G) F4-G5 | (G) G6-F7 |
| 20. (P) H5-H6 | (P) Res-G6 |
| 21. (G) G5-H4 | (Ka) E9-H6X (P) |
| 22. (Ka) C1-H6X (Ka) | (H) H8-H6X (Ka) |
| 23. (G) H4-H5 | (H) H6-H8 |
| 24. (Ka) Res-F9 | (G) D7-E8 |
| 25. (Ka) F9-G8X (Ki) (Prom. | (G) F7-G8X (NKa) |
| 26. (P) Res-H6 | (Ka) Res-F5 |
| 27. (P) A3-A4 | (P) Res-H3 |
| 28. (H) H2-G2 | (G) G8-F7 |
| 29. (P) C4-C5 | (Ka) Res-H2 |
| 30. (Ma) H1-G3 | (Ka) F5-D7 |

- | | |
|-----------------------------|-------------------------|
| 31. (Ki) Res-I2 | (P) G6-G5 |
| 32. (Ki) I2-H2X (Ka) | (P) H3-H2X (Ki) (Prom.) |
| 33. (H) G2-H2X (Ki) | (P) G5-G4 |
| 34. (P) H6-H7 (Prom.) | (H) H8-H7X (Ki) |
| 35. (G) H5-H6 | (P) G4-G3X (Ma) (Prom.) |
| 36. (G) H6-H7X (H) (Prom.) | (Ki) G3-H2X (H) |
| 37. (H) Res-G9 | (H) Res-G2 |
| 38. (H) G9-H9X (Ma) (Prom.) | (Ki) Res-E3 |
| 39. (Ma) Res-B7 ch | (K) C9-C8 |
| 40. (Ka) Res-F1 | (Ki) E3-E2X (Ki) |
| 41. (Ka) F1-G2X (H) | (Ki) E2-D1X (Ki) |
| 42. (K) C2-D1X (Ki) | (Ki) H2-G2X (Ka) |
| 43. (Ma) B7-A9X (Y) (Prom.) | (Ka) D7-E6 |
| 44. (Y) Res-C4 | (Ka) Res-G5 |
| 45. (K) D1-C2 | (Ki) Res-D1 |
| 46. (Ki) Res-F4 | (Ki) Res-C1 ch |
| 47. (K) C2-B2 | (Ka) G5-F4X (Ki) |
| 48. (P) F3-F4X (Ka) | (Ma) Res-B5 |
| 49. (Ki) A9-B9X (Ma) | (K) B8-B9X (Ki) |
| 50. (Ma) Res-B7 | (K) B9-A8 |
| 51. (P) C5-C6 | (P) C7-C6X (P) |
| 52. (H) Res-A9 ch | (K) A8-B7X (Ma) |
| 53. (Ka) Res-A8 ch | (K) B7-B8 |
| 54. (Ka) A8-C6X (P) (Prom.) | (Ma) B5-C3X (G) (Prom.) |
| 55. (Ma) B1-C3X (Ki) | (Ki) Res-C2 ch |
| 56. (K) B2-A2 | (Ma) Res-B4 ch |
| 57. (K) A2-A3 | (G) Res-B2 ch |
| 58. (K) A3-B4X (Ma) | (G) B2-C3X (Ma) (Prom.) |
| 59. (K) B4-A5 | (Ma) Res-B7 ch |
| 60. (NKa) C6-B7X (Ma) ch | (K) B8-B7X (NKa) |
| 61. (NH) H9-D9X (Ki) | Resigns |

Player Z has no hope. Example: (G) E8-D9X (NH); 62. (Ki)-Res-C7 mate.

SAMPLE GAME III

- | | |
|--------------------|----------------|
| 1. (P) C3-C4 | (P) B7-B6 |
| 2. (G) C1-C2 | (P) G7-G6 |
| 3. (G) C2-C3 | (G) G9-F8 |
| 4. (P) H3-H4 | (G) C9-D8 |
| 5. (G) G1-F2 | (Ki) F9-G8 |
| 6. (Ki) D1-C2 | (P) D7-D6 |
| 7. (P) G3-G4 | (G) D8-D7 |
| 8. (Ki) F1-E2 | (P) C7-C6 |
| 9. (P) H4-H5 | (G) F8-G7 |
| 10. (P) F3-F4 | (P) E7-E6 |
| 11. (G) F2-F3 | (P) D6-D5 |
| 12. (P) D3-D4 | (P) D5-D4X (P) |
| 13. (G) C3-D4X (P) | (P) B6-B5 |
| 14. (Ka) B2-C3 | (Ka) H8-G9 |
| 15. (G) F3-E4 | (P) A7-A6 |
| 16. (Ki) E2-F3 | (Ki) D9-E8 |
| 17. (Ma) H1-G3 | (Ma) B9-C7 |
| 18. (P) A3-A4 | (K) E9-F9 |
| 19. (P) Res-D5 | (P) I7-I6 |
| 20. (P) I3-I4 | (Ka) G9-F8 |
| 21. (H) H2-D2 | (H) B8-B9 |
| 22. (K) E1-E2 | (K) F9-G9 |
| 23. (H) D2-D1 | (H) B9-D9 |
| 24. (Ka) C3-B2 | |

This marks the beginning of a long series of Kaku moves, evidently for the purpose of delaying.

- | | |
|----------------|------------|
| | (G) G7-F6 |
| 25. (P) F4-F5 | (G) F6-G7 |
| 26. (Ka) B2-A3 | (Ki) E8-E7 |
| 27. (Ka) A3-B2 | (H) D9-B9 |
| 28. (Ka) B2-C3 | (Ki) E7-E8 |

- | | |
|----------------------------|------------------------|
| 29. (Ka) C3-E1 | (K) G9-H8 |
| 30. (Ka) E1-C3 | (K) H8-G9 |
| 31. (Ka) C3-E1 | (Ka) F8-E7 |
| 32. (Ka) E1-C3 | (Ki) E8-F8 |
| 33. (Ka) C3-E1 | (K) G9-H8 |
| 34. (Ka) E1-C3 | (G) D7-E8 |
| 35. (Ki) F3-F2 | (G) E8-D7 |
| 36. (Ki) F2-F3 | (G) D7-E8 |
| 37. (Ki) F3-F2 | (P) I6-I5 |
| 38. (P) I4-I5X (P) | (P) Res-I4 |
| 39. (P) F5-F6 | (Ka) E7-F6X (P) |
| 40. (G) E4-F5 | (Ka) F7-C9 |
| 41. (G) F5-E6X (P) | (P) I4-I3 (Prom.) |
| 42. (Ki) F2-G2 | (P) Res-E7 |
| 43. (G) E6-F5 | (P) F7-F6 |
| 44. (G) F5-E4 | (Y) I9-I5X (P) |
| 45. (G) D4-E5 | (P) E7-E6 |
| 46. (G) E5-E6X (P) | (Ka) C9-A7 |
| 47. (P) D5-D6 | (G) E8-F7 |
| 48. (G) E6-F7X (G) (Prom.) | (Ki) G8-F7X (Ki) |
| 49. (P) D6-D7 (Prom.) | (G) Res-F4 |
| 50. (G) Res-F2 | (P) Res-I2 |
| 51. (Ki) D7-C7X (Ma) | (P) I2-I1X (Y) (Prom.) |
| 52. (Ki) C7-B7 | (H) B9-B7X (Ki) |
| 53. (H) D1-D9 (Prom.) | (Ki) I1-I2 |
| 54. (Ma) Res-I4 | (K) H8-G8 |
| 55. (P) Res-I8 | (P) Res-E9 |
| 56. (P) I8-I9 (Prom.) | (Ki) I3-H3 |
| 57. (Ki) G2-H3X (Ki) | (Ki) I2-I3 |
| 58. (Ki) I9-H9X (Ma) | (Ki) I3-H3X (Ki) |
| 59. (Ma) G3-F5 | (Y) Res-E8 |
| 60. (NH) D9-C8 | Resigns |

The situation was becoming too bad for Player Z.

The above games are by Japanese players of strength. The first sample seems to be the poorest in quality, but it is still illustrative. I hope some readers develop a lasting interest in this game, which, I feel, is in some ways superior to Western chess. One of the things preventing the spread of the game outside of Japan is the nature of the pieces used—they are labeled with Japanese characters. If some Western or Japanese firm would manufacture sets in which the pieces are identified by pictures, as in Stratego, or by names written in English (or the language of the nation for which the sets are designed), Shogi might become quite popular.

At the risk of focusing the wrath of all purists upon myself, I suggest that readers who make their own sets should use as identifying marks the Western spellings of the names or the actual translations. This will make it easier for them to identify the pieces, thereby eliminating quite a lot of confusion.

Those interested in obtaining further information about the game might find E. Ohara's *Japanese Chess: The Game of Shogi*, published by the Charles E. Tuttle Company of Rutland, Vermont, very helpful. Japanese-made Shogi sets are also available from this company.

CHAPTER 23

Tsui Shogi (Intermediate Japanese Chess)

Though several forms of Japanese great chess are known to have existed, particulars are available for only the smallest—Tsui Shogi. The names of the pieces used in this game reveal a lack of connection between chess and warfare similar to that noted in the Spanish Great Chess chapter. However, the game is playable, and is known to have survived into the eighteenth century, by which time the other larger variations had died out.

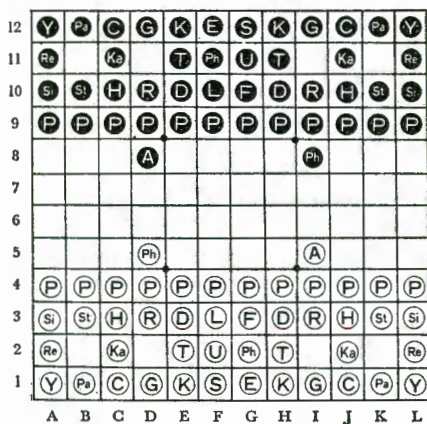


Fig. 17

NAME	TRANSLATION	NUMBER	POSITION	PROMOTED
O-sho	King-General	1	F1; G12	—
Sui-zo	Drunk Elephant	1	G1; F12	Tai-se
Kin-sho	Gold-General	2	E1, H1; E12, H12	Hisha
Gin-sho	Silver-General	2	D1, I1; D12, I12	Shu-go
Dou-sho	Copper-General	2	C1, J1; C12, J12	Woo-go
Mau-hau	Horrible Panther	2	B1, K1; B12, K12	Kakko
Yari	Spearman	2	A1, L1; A12, L12	Hakku
Ki-rin	Unicorn	1	F2; G11	Sisi
Hoo-woo	Phoenix	2	G2, D5; F11, I8	Hon-woo
Mau-ko	Blind Tiger	2	E2, H2; E11, H11	Fi-roku
Kakko	Diagonal Mover	2	C2, J2; C11, J11	Ryo-ma
Fan-sha	Retreating Chariot	2	A2, L2; A11, L11	Kei-gei

NAME	TRANSLATION	NUMBER	POSITION	PROMOTED
Sisi	Lion	1	F3; F10	—
Hon-woo	Fleeing King	1	G3, G10	—
Ryo-wo	Dragon King	2	E3, H3; E10, H10	Fi-ziu
Ryo-ma	Dragon Horse	2	D3, I3; D10, I10	Kaku-yu
Hisha	Flying Chariot	2	C3, J3; C10, J10	Ryo-wo
Shu-go	Straight-goer	2	B3, K3; B10, K10	Fi-giu
Woo-go	Sideways-goer	2	A3, L3; A10, L10	Hon-tσιο
Tsiu-yin	Adjutant	1	I5; D8	Sui-zo
Hohei	Foot soldier	12	A4, B4, C4, D4, E4, F4, G4, H4, I4, J4, K4, L4; A9, B9, C9, D9, E9, F9, G9, H9, I9, J9, K9, L9	Kin-sho (?)

Chart 26

Promotion Ranks

NAME	TRANSLATION
Tai-se	Crown Prince
Hakku	White Horse
Fi-roku	Flying Stag
Kei-gei	Whale
Fi-ziu	Flying Eagle
Kaku-yu	Horned Falcon
Fi-giu	Flying Ox
Hon-tsio	Flying Pig

Chart 27

The game is played on a twelve-by-twelve square board, as shown in Figure 17. Positions are given on Chart 26.

The promotion rule is basically the same as in small Shogi, though the player's camp consists of four ranks rather than three, and though the value to which a piece is promoted varies (see Chart 27 for rules). The exact promotion is unknown in the case of the Foot soldier, but I have given an arbitrary rule that may be used.

Captured pieces are used as in small Shogi, with the same limitations—i.e., promoted pieces go back to original value, pieces placed on the board must be able to make a legal move, etc.

The *King* moves as in small Shogi.

The *Drunk Elephant* moves one square at a time in every direction except straight backward.

The *Gold General* moves as in small Shogi.

The *Silver General* moves as in small Shogi.

The *Copper General* moves vertically forward or backward, or diagonally forward, in each case, one square at a time.

The *Horrible Panther* moves diagonally one square at a time and vertically forward and backward.

The *Spearman* moves as in small Shogi.

The *Unicorn* moves diagonally one square at a time or leaps to the second square horizontally or vertically.

The *Phoenix* moves horizontally or vertically one square at a time, or leaps to the second square diagonally.

The *Blind Tiger* moves one square at a time in all directions except vertically forward.

The *Diagonal Mover* moves as in small Shogi.

The *Retreating Chariot* moves as the modern rook, but only vertically. Unlike the *Spearman*, it may move backward in the file.

The *Lion* leaps to the second square in any direction, and may capture a piece on a square immediately adjacent to it. It may not move to an adjacent square except to capture.

The *Fleeing King* moves as the *Retreating Chariot*.

The *Dragon King* moves as in small Shogi.

The *Dragon Horse* moves as in small Shogi.

The *Flying Chariot* moves as in small Shogi.

The *Straight-Goer* moves as the *Retreating Chariot* or horizontally one square at a time.

The *Sideways-Goer* moves like the modern rook along the rank or vertically one square at a time, forward or backward.

The *Adjutant* moves vertically one square at a time, forward or backward.

The *Foot soldier* moves as in small Shogi.

The *Crown Prince* moves as the King.

The *White Horse* moves like the Western queen vertically forward or backward, and diagonally forward.

The *Flying Stag* moves like Retreating Chariot or one square at a time in any other direction.

The *Whale* moves like the Western queen vertically forward or backward, and diagonally backward.

The *Flying Eagle* moves like the Western queen in any direction except diagonally forward, in which direction it leaps to the second square.

The *Horned Falcon* moves like the Western queen in any direction except vertically forward and backward, in which directions it leaps to the second square.

The *Flying Ox* moves as the Diagonal Mover in small Shogi.

The *Flying Pig* moves like the Western queen in all directions except vertically forward and backward.

The stalemate rule is not given, but was probably the same as in small Shogi—i.e., stalemate is illegal.

Nowhere in my source (Murray) is there any mention of the Crown Prince having the right to become a full king when the original king is checkmated or captured. However, such a rule would seem to be common with variations of great-chess for it prolongs the game—which the great-chess player desires. I therefore believe that the Crown Prince should have the privilege, and give it to the piece when I play this game. It is up to the reader whether he wishes to do the same.

In the sample game of this chapter, the symbols I use are (S) for King, (E) for Drunk Elephant, (K) for Gold General, (G) for Silver General, (D) for Copper General, (Pa) for Horrible Panther, (Y) for Spearman, (U) for Unicorn, (Ph) for Phoenix, (T) for Blind Tiger, (Ka) for

Diagonal Mover, (Re) for Retreating Chariot, (L) for Lion, (F) for Fleeing King, (D) for Dragon King, (R) for Dragon Horse, (H) for Flying Chariot, (St) for Straight-Goer, (Si) for Sideways-Goer, (A) for Adjutant, and (P) for Foot soldier; (CP) for Crown Prince, (WH) for White Horse, (FS) for Flying Stag, (W) for Whale, (FE) for Flying Eagle, (HF) for Horned Falcon, (FO) for Flying Ox, and (FP) for Flying Pig.

SAMPLE GAME

AUTHOR	M. WESNER
1. (P) E4-E5	(P) E9-E8
2. (P) C4-C5	(P) C9-C8
3. (P) H4-H5	(P) H9-H8
4. (P) J4-J5	(P) J9-J8
5. (P) K4-K5	(P) K9-K8
6. (P) K5-K6	(P) B9-B8
7. (P) B4-B5	(R) I10-J9
8. (P) B5-B6	(R) D10-C9
9. (R) D3-B5	(P) G9-G8
10. (P) G4-G5	(P) F9-F8
11. (P) F4-F5	(G) D12-D11
12. (G) D1-D2	(G) I12-I11
13. (R) I3-K5	(Ka) C11-E9
14. (Ka) J2-H4	(Ka) J11-H9
15. (Ka) C2-E4	(P) A9-A8
16. (P) A4-A5	(Si) A10-A9
17. (P) L4-L5	(P) L9-L8
18. (P) C5-C6	(P) G8-G7
19. (P) F5-F6	(D) H10-G9
20. (P) E5-E6	(L) G10-G8
21. (L) F3-F5	(P) H8-H7

- | | |
|----------------|-------------|
| 22. (P) J5-J6 | (Ph) I8-H8 |
| 23. (P) L5-L6 | (P) A8-A7 |
| 24. (Si) A3-A4 | (H) J10-I10 |
| 25. (P) G5-G6 | |

I try a tentative advance in the center.

- | | |
|-----------------------|-------------------|
| | (P) G7-G6X (P) |
| 26. (F) G3-G6X (P) | (P) Res-G7 |
| 27. (F) G6-G3 | (P) I9-I8 |
| 28. (H) C3-C2 | (G) I11-J10 |
| 29. (St) B3-C3 | (G) J10-K9 |
| 30. (Si) A4-B4 | (So) A9-A8 |
| 31. (G) D2-D3 | (St) B10-B9 |
| 32. (P) C6-C7 | (P) C8-C7X (P) |
| 33. (St) C3-C7X (P) | (P) Res-C8 |
| 34. (St) C7-C5 | (G) D11-D10 |
| 35. (P) B6-B7 | (R) C9-B10 |
| 36. (P) Res-C7 | (P) C8-C7X (P) |
| 37. (St) C5-C7X (P) | (P) Res-C8 |
| 38. (St) C7-C8X (P) | (G) D10-C9 |
| 39. (St) C8-C5 | (P) B8-B7X (P) |
| 40. (Ph) D5-B7X (P) | (P) Res-C8 |
| 41. (P) Res-B8 | (G) C9-B8X (P) |
| 42. (Ph) B7-B8X (G) | (Si) A8-B8X (Ph) |
| 43. (P) Res-B7 | (Si) B8-A8 |
| 44. (P) Res-G6 | (P) G7-G6X (P) |
| 45. (L) F5-G6X (P) | (P) Res-G7 |
| 46. (L) G6-G8X (L) | (D) G9-G8X (L) |
| 47. (P) Res-G6 | (P) G7-G6X (P) |
| 48. (Ka) E4-G6X (P) | (P) Res-G7 |
| 49. (Ka) G6-E8X (P) | (Ka) H9-G10 |
| 50. (Ka) E8-G10X (Ka) | (T) H11-G10X (Ka) |
| 51. (G) Res-B6 | (St) B9-C9 |

It would have been better, I believe, to have

captured the Silver General with the Sideways-Goer.

52. (P) Res-C7 (P) C8-C7X (P)

53. (G) B6-C7X (P)

Very foolish—I should have captured the Straight-Goer, though this works.

- | | |
|------------------------|-------------------|
| | (P) Res-C8 |
| 54. (G) C7-B8 | (Ph) Res-B9 |
| 55. (G) B8-C9X (St) | (Ph) B9-C9X (G) |
| 56. (P) A5-A6 | (P) A7-A6X (P) |
| 57. (Re) A2-A6X (P) | (P) Res-A7 |
| 58. (Re) A6-A4 | (Re) A11-A10 |
| 59. (St) Res-B8 | (G) Res-B9 |
| 60. (St) B8-A8X (Si) | (Re) A11-A8X (St) |
| 61. (Si) Res-B8 | (G) B9-B8X (Si) |
| 62. (P) B7-B8X (G) | (L) Res-A10 |
| 63. (G) Res-B9 | (Ph) C9-B9X (G) |
| 64. (P) B8-B9X (Ph) | (R) B10-B9X (P) |
| 65. (L) Res-B7 | (R) B9-C9 |
| 66. (Ph) Res-E7 | (R) C9-D10 |
| 67. (St) C5-C8X (P) | (H) C10-B10 |
| 68. (St) C8-C12X (C) | (L) A10-C12X (FO) |
| (Prom.) | |
| 69. (H) C2-C12X (L) | (T) E11-D11 |
| (Prom.) | |
| 70. (D) C12-C6 | (St) Res-C11 |
| 71. (P) Res-C8 | (P) Res-C10 |
| 72. (P) Res-B9 | (H) B10-B11 |
| 73. (L) Res-B8 | (R) D10-B8X (L) |
| 74. (L) B7-B8X (R) | (L) Res-D10 |
| 75. (L) B8-D10X (L) | (D) E10-D10X (L) |
| 76. (L) Res-B8 | (D) D10-E10 |
| 77. (P) B9-B10 (Prom.) | (H) B11-B10X (K) |

- | | |
|---------------------------|-------------------|
| 78. (L) B8-B10X (H) | (St) C11-B11 |
| 79. (L) B10-B11X (St) | (Pa) B12-B11X (L) |
| 80. (St) Res-B7 | (P) Res-B10 |
| 81. (P) C8-C9 | (P) C10-C9X (P) |
| 82. (Ph) E7-C9X (P) | (P) Res-C10 |
| 83. (Ph) C9-A7X (P) | (Re) A8-A10 |
| 84. (P) Res-C9 | (P) C10-C9X (P) |
| 85. (Ph) A7-C9X (P) | (Re) A10-A4X (Re) |
| 86. (Y) A1-A4X (Re) | (Y) A12-A4X (Y) |
| 87. (Si) B4-A4X (Y) | (Y) Res-A12 |
| 88. (Y) Res-A5 | (P) Res-A10 |
| 89. (P) Res-A11 | (Y) A12-A11X(P) |
| 90. (Ph) C9-A11X (Y) | (G) Res-A12 |
| 91. (Ph) A11-B11X (Pa) | (G) A12-B11X (Ph) |
| 92. (P) Res-C9 | (P) Res-C11 |
| 93. (D) C6-C5 | (Ka) Res-A11 |
| 94. (Y) Res-E8 | (P) C11-C10 |
| 95. (P) C9-C10X (P) | (T) D11-C10X (K) |
| (Prom.) | |
| 96. (P) Res-C9 | (T) C10-D11 |
| 97. (Y) E8-E9X (Ka) | (D) E10-E9X (Y) |
| 98. (P) E6-E7 | (D) E9-D10 |
| 99. (Ka) Res-E6 | (P) F8-F7 |
| 100. (P) F6-F7X (P) | (H) I10-I12 |
| 101. (Pa) Res-F6 | (D) G8-G9 |
| 102. (F) G3-G7X (P) | (D) G9-I9 |
| 103. (F) G7-G10X (T) | (L) Res-H11 |
| 104. (F) G10-G11X (U) ch | (L) H11-G11X (F) |
| 105. (Re) Res-G10 | (L) Res-H11 |
| 106. (Re) G10-G11X (L) ch | (L) H11-G11X (Re) |
| 107. (D) H3-G3 | (F) Res-G9 |
| 108. (P) Res-G8 | (F) G9-G8X (P) |
| 109. (Pa) F6-G7 | (F) G8-G7X (Pa) |

- | | |
|--------------------------|-------------------|
| 110. (D) G3-G7X (F) | (R) J9-H11 |
| 111. (F) Res-G10 | (Pa) Res-H10 |
| 112. (F) G10-G11X (L) ch | (K) H12-G11X (F) |
| 113. (R) B5-H11X (R) ch | (Pa) H10-H11X (R) |
| 114. (P) Res-G8 | (R) Res-H10 |
| 115. (T) Res-G9 | (R) H10-I11 |
| 116. (T) G9-H8X (Ph) | (D) I9-J9 |
| (Prom.) | |
| 117. (P) G8-G9 (Prom.) | (Si) Res-J10 |
| 118. (K) G9-F10X (F) | Resigns |

Rather than prolong the game, Mr. Wesner chose to resign. We did, however, later finish it, and I managed to force mate after 17 moves.

CHAPTER 24

Malay Chess — “Main Chator” (Game of Chess) or “Main Gaja” (Elephant Game)

Though there are several variations of chess played in the region of the Malay Peninsula and Malay archipelago, they differ from each other only slightly. For this reason aside from comments on interesting differences, I shall deal with only the most widely played game.

The pieces all have the modern moves—the pawn even being allowed the double step on its first move. Originally the old moves were used, but with the opening on trade and communication between the East and West, the modern ones were introduced. I do not know whether the old move of the Gaja was that of the Elephant in Chaturanga, or that of the Elephant in the Burmese and Thai (Siamese) game.

The board is the standard eight-by-eight form. Positions are given on Chart 28.

Pawns may take *en passant* as in Western chess, but only if their forward movement is blocked by a hostile pawn.

The Raja's pawn may take its double step on its second move. If it does so, the *en passant* rule, with the same restriction, may be applied to it on its fifth rather than fourth rank.

On its first move, either before it has been checked or when it is checked, a “king” may move as usual, make a knight move, or move two squares either horizontally or

NAME	TRANSLATION	NUMBER	POSITION
Raja	King	1	D1; E8
Mantri	Councillor	1	E1; D8
Gaja	Elephant	2	C1, F1; C8, F8
Kuda	Horse	2	B1, G1; B8, G8
Jer or Chemor	Chariot	2	A1, H1; A8, H8
Bidaq	Pawn	8	A2, B2, C2, D2, E2, F2, G2, H2; A7, B7, C7, D7, E7, F7, G7, H7

Chart 28

vertically. After the "king" has moved, even if it has not availed itself of the privilege, it may not make one of the special moves.

In some versions of the Malay game, the two-square move of the king may not be made over an occupied first square. In the main version, however, the move is considered a leap to the second square, and may be made even if the first square is occupied. This makes it possible to castle in two moves—in the first, the Chemor is moved next to the "king," and in the second the "king" is moved to the far side of the Chemor. As the special moves may be made even when the "king" is in check, most native players do not complete the castling until the "king" is checked.

In the most primitive versions queening is unknown—pawns reaching their eighth rank reverse their direction of march and proceed back toward their first rank, where

they will again reverse direction, *ad infinitum*. In the most popular game, however, a pawn on reaching its eighth rank is promoted to the value of the master piece of the file it occupies on queening. Only the pawns reaching the final rank in the Chemor file are promoted at once, however—those queening in the Kuda file must move backward one square to either diagonal before becoming a Kuda; those queening in the Gaja file, two squares backward to either diagonal before becoming a Gaja; and those queening in either the Raja or Mantri file, three squares backward to either diagonal before becoming a Mantri. In most variations these backward moves, of one to three squares, may be made in one leap; and in some variations, the leap may be made immediately upon reaching the eighth rank, providing that the square on which the pawn will land is not occupied (if it is occupied by a hostile piece, the pawn may not capture it by taking the leap on the same turn when it reaches the last rank) and that the promoted pawn will not check the hostile “king.” If a pawn becomes a Chemor in the last mentioned variation and checks the king from the promotion square, it must make one move without capturing before it may take and check as a Chemor.

The rules on queening may seem complicated, and indeed they are. However, not all of the rules are necessarily used by any one group; the backward moves are always used with queening, but the way in which they are used varies.

A discovered mate and a stalemate are both draws.

As the game is so similar to modern chess, I do not feel that it is necessary to include samples in this chapter. However, I would point out that the queening rules whereby a pawn is promoted to the master piece of the file it is in on reaching the final rank make it advisable to try to

have pawns in the Raja, Mantri, and Chemor files, so that the end-game may be won. As is known, a bishop or a knight cannot give checkmate even with the aid of the king; and a bishop plus a knight, even with the aid of a king, cannot force mate, though they may give it if the opponent is careless.

CHAPTER 25

Burmese Chess

This game is quite unusual in that each player may decide as to how he will arrange his pieces behind his pawn line. At first it would seem that this might encourage skill in strategy—actually, however, most Burmese have a favorite arrangement which they use even if it is ill suited to meet the demands of the opponent's. The level of play, therefore, may be regarded as rather low.

The pieces are usually of rather crudely carved wood. The armies of such a set are nearly always colored red and black. Some ivory sets are known—in these, the colors used are red and white.

The board is the standard eight-by-eight form, but often has markings on it. Though most of the various marks are merely for decoration, the frequently present lines marking the long diagonals (see Fig. 18) are used for pawn promotion. Positions are given on Chart 29.

The *Min-gyi* moves as the modern king.

The *Sit-ke* moves diagonally one square at a time.

The *Sin* moves one square at a time either diagonally or forward. Edward Falkener mistakenly states that though the *Sin* may move forward, it may not capture thus. Actually, it captures forward also.

The *Myin* moves as the modern knight.

The *Yattah* moves as the modern rook.

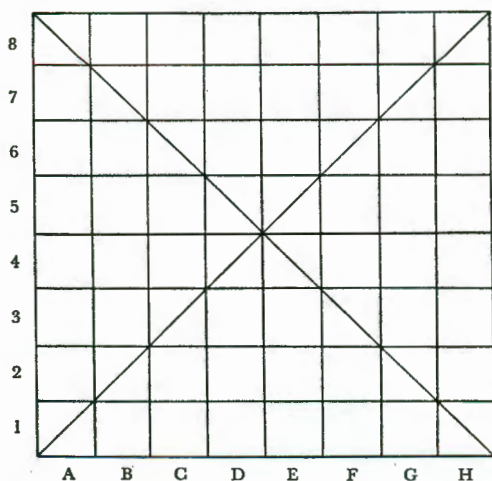


Fig. 18

NAME	TRANSLATION	NUMBER	POSITION
Min-gyi	King	1	—
Sit-ke or Sit-bo	General	1	—
Sin	Elephant	2	—
Myin	Horse	2	—
Yattah	Chariot	2	—
Ne	Foot soldier	8	A3, B3, C3, D3 E4, F4, G4, H4; A5, B5, C5, D5, E6, F6, G6, H6

Chart 29

The *Ne* moves as the modern pawn, but may not take a double step for its first move.

After the pawns are placed on the board, the players alternately place one piece at a time. A player must place his piece behind his pawn line or on it. If he chooses to place a piece on a square already occupied by one of his pawns, he replaces the pawn with the piece and places the pawn *within his territory* on another turn. When all the pieces are on the board, a player may change his arrangement by removing a piece on one turn and placing it elsewhere on another. When one player finally makes a move, the other must cease altering his own arrangement, place the last of his men on the board (one per turn as before), and begin moving normally.

On reaching any square on either long diagonal, a *Ne* may be promoted to a *Sit-ke* *if the player has no Sit-ke on the board*. If the *Ne* may be promoted, the *Sit-ke* may be placed either on the promotion square (the square in which the pawn reached the long diagonal) or on any square adjacent to it. If a *Ne* is on a square of either long diagonal, and if the player has no *Sit-ke* on the board, he may promote the *Ne* instead of moving—such a promotion counts as a turn.

Edward Falkener tells of a variation of this game in which the *Nes* are promoted to *Yattahs*, regardless of the number of *Yattahs* a player already has. However, his account of this form of chess contains so many important errors that, as I have not found mention of the second promotion rule elsewhere, I hesitate to credit this. The game is, nevertheless, faster moving when the questionable rule is used.

No bare king rule is known, but stalemate is definitely not allowed.

In the sample game of this chapter, the symbols I use are (K) for Min-gyi, (S) for Sit-ke, (E) for Sin, (H) for Myin, (Y) for Yattah, and (P) for Ne.

SAMPLE GAME

Position of pieces—(K) G2; B7 (S) F3; C6 (E) F2, G3; B6, C7 (H) D2, E2; D7, E7 (Y) A1, H1; A8, H8

WHITE AUTHOR

1. (P) D3-D4
2. (H) E2-D4X (P)
3. (P) F4-E5X (P)
4. (H) D4-E6
5. (P) C3-C4
6. (P) B3-C4X (P)
7. (H) D2-C4X (P)
8. (H) E6-C7X (E)
9. (Y) A1-B1 ch
10. (P) G4-G5
11. (P) H4-G5X (P)
12. (Y) B1-H1X (Y)
13. (Y) H1-H7
14. (H) C4-D6 ch
15. (H) D6-F7
16. (Y) H7-H8
17. (H) F7-D8X (E)
18. (Y) H8-D8X (Y)
19. (E) F2-E1
20. (E) G3-F2
21. (S) F3-E2
22. (S) E2-D3
23. (S) D3-C4

BLACK M. WESNER

- (P) C5-D4X (P)
- (P) E6-E5
- (P) F6-E5X (P)
- (E) C7-D6
- (P) D5-C4X (P)
- (P) B5-C4X (P)
- (E) D6-C7
- (E) B6-C7X (H)
- (K) B7-C8
- (P) H6-G5X (P)
- (Y) H8-H1X (Y)
- (Y) A8-B8
- (E) C7-D8
- (K) C8-C7
- (Y) B8-B3
- (Y) B3-B8
- (Y) B8-D8X (H)
- (K) C7-D8X (Y)
- (H) D7-B6
- (H) B6-C4
- (H) C4-A3X (P)
- (H) A3-B5
- (H) B5-D4

- | | |
|--------------------|----------------|
| 24. (E) E1-D2 | (H) E7-C8 |
| 25. (E) D2-D3 | (H) D4-E6 |
| 26. (S) C4-D5 | (S) C6-D5X (S) |
| 27. (P) E4-D5X (S) | (H) E6-G5X (P) |
| promoted to (S) | |
| 28. (K) G2-G3 | (H) C8-B6 |
| 29. (K) G3-G4 | (H) G5-F7 |
| 30. (S) D5-E6 | (H) F7-D6 |
| 31. G4-G5 | (K) D8-E7 |
| 32. (K) G5-G6X (P) | (K) E7-E6X (S) |
| 33. (E) E2-E3 | (P) A5-A4 |
| 34. (E) E3-E4 | (H) D6-E4X (E) |
| 35. (E) D3-E4X (H) | (P) A4-A3 |
| 36. (E) E4-F5 ch | (K) E6-D6 |
| 37. (K) G6-F6 | (P) A3-A2 |
| 38. (E) F5-E6 | (H) B6-D7 ch |

This was a mistake for Black—if he had instead advanced and promoted his Ne, he might have won.

- | | |
|--------------------|----------------|
| 39. (E) E6-D7X (H) | (K) D6-D7X (E) |
| 40. (K) F6-E5X (P) | |

As a Min-gyi and Sit-ke cannot give mate, the game is drawn.

CHAPTER 26

Thai (Siamese) Chess

This game is somewhat superior to the Burmese variation, for in Thailand there is a fixed position for the pieces. It is of interest to note that in this Eastern nation, modern Western chess exists side by side with the regional variety and enjoys approximately equal popularity. Indeed, the booklet sent me by the Director General of the Department of Physical Education of the Thai government contained both games.

The standard eight-by-eight board is used for this game. Positions are given on Chart 30.

NAME	TRANSLATION	NUMBER	POSITION
Khun	Lord	1	D1; E8
Met	(No meaning)	1	E1; D8
Khon	(No meaning)	2	C1, F1; C8, F8
Ma	Horse	2	B1, G1; B8, G8
Rua	Boat	2	A1, H1; A8, H8
Bia	Cowrie Shell	8	A3, B3, C3, D3, E3, F3, G3, H3; A6, B7, C6, D6, E6, F6, G6, H6

Chart 30

The *Khun* moves as the modern king, but on its first move may move as the knight.

The *Met* moves diagonally one square at a time, but on its first move may move diagonally two squares.

The *Khon* moves one square at a time either diagonally or straight ahead.

The *Ma* moves as the knight.

The *Rua* moves as the rook.

The *Bia* moves as the pawn, but may not take a double step on its first move.

On reaching the opponent's pawn line, a pawn becomes a Met, even though the player has other Mets on the board.

In the sample game of this chapter, the symbols I have used are (K) for Khun, (M) for Met, (Kh) for Khon, (H) for Ma, (R) for Rua, and (P) for Bia.

SAMPLE GAME

WHITE AUTHOR	BLACK J. MILLER
1. (P) D3-D4	(P) E6-E5
2. (P) A3-A4	(P) A6-A5
3. (Kh) C1-C2	(Kh) F8-F7
4. (Kh) C2-D3	(Kh) F7-E6
5. (R) A1-A3	(R) A8-A6
6. (P) F3-F4	(P) H6-H5
7. (P) H3-H4	(H) G8-H6
8. (H) G1-F3	(H) B8-D7
9. (P) B3-B4	(H) H6-F5
10. (P) E3-E4	(H) F5-E7
11. (P) B4-B5	(P) C6-B5X (P)
12. (P) A4-B4 X (P)	(R) A6-A7

- | | |
|---------------------|-----------------|
| 13. (H) B1-D2 | (P) D6-D5 |
| 14. (P) D4-E5X (P) | (P) F6-E5X (P) |
| 15. (P) F4-E5X (P) | (H) D7-E5X (P) |
| 16. (H) F3-E5X (H) | (Kh) E6-E5X (H) |
| 17. (P) E4-D5X (P) | (H) E7-D5X (P) |
| 18. (H) D2-C4 | (M) D8-F6 |
| 19. (H) C4-E5X (Kh) | (M) F6-E5X (H) |
| 20. (Kh) D3-E4 | (K) E8-D6 |
| 21. (Kh) E4-D5X (H) | (K) D6-D5X (H) |
| 22. (R) H1-H2 | (R) A7-D7 |
| 23. (K) D1-B2 | (K) D5-C5 |
| 24. (R) A3-B3 | (P) A5-A4 |
| 25. (R) B3-B4 | (Kh) C9-C7 |
| 26. (K) B2-A3 | (R) H8-A8 |
| 27. (R) B4-A4X (P) | (R) A8-A4X (R) |
| 28. (K) A3-A4X (R) | (Kh) C7-D6 |
| 29. (R) H2-A2 | (R) D7-A7 ch |
| 30. (K) A4-B3 | (R) A7-A2X (R) |
| 31. (K) B3-A2X (R) | (K) C5-B5X (P) |
| 32. (Kh) F1-F2 | (K) B5-C4 |
| 33. (Kh) F2-F3 | (K) C4-D3 |
| 34. (K) A2-B2 | (K) D3-E3 |
| 35. (Kh) F3-G2 | (K) E3-E2 |
| 36. (K) B2-C2 | (K) E2-E1X (M) |
| 37. (K) C2-D3 | (K) E1-F2 |
| 38. Resigns | |

I allowed my Khun to be drawn too far to the side—it could not support my other pieces.

SECTION THREE

Modern Variations

CHAPTER 27

Double Chess

Edward Falkener calls Double Chess the newest variation. It is very doubtful that this is so. It is true that the game again came into usage only toward the end of the nineteenth century, but it is found in the same Turkish source that gave the four Great Chess variations. The only difference between the old form and the new is that the colors in the former were red, green, yellow, and black; in the latter they are white, blue, red, and black.

The rules are not entirely fixed, varying slightly among authors. I will present all the versions of which I know, indicating that which I personally favor.

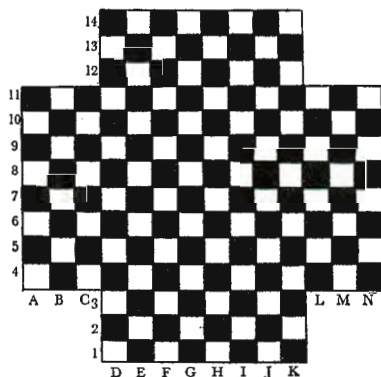


Fig. 19

NAME	NUMBER	WHITE	BLUE	RED	BLACK
King	1	C1	A7	H14	N8
Queen	1	H1	A8	G14	N7
Bishop	2	F1, I1	A6, A9	F14, I14	N6, N9
Knight	2	E1, J1	A5, A10	E14, J14	N5, N10
Rook	2	D1, K1	A4, A11	D14, K14	N4, N11
Pawn	8	D2, E2, F2, G2, H2, I2, J2, K2	B4, B5, B6, B7, B8, B9, B10, B11	D13, E13, F13, G13, H13, I13, J13, K13	M4, M5, M6, M7, M8, M9, M10, M11

Chart 31

The board (shown in Fig. 19) might be described as a fourteen-by-fourteen square form, with a square block of nine cut out from the corners. Positions of pieces are given on Chart 31.

The moves of the men, with the exception of the Pawn, are the same as in standard Western chess. The Pawn, however, is the object of some disagreement. After the first move, it moves as usual—to this everyone agrees. However, some authorities do not allow it to take a double step on the first move, while others prohibit only the Rooks' Pawns from doing so. I favor the latter rule, for the former needlessly lengthens the game by slowing the Pawns' advance.

The rules for queening also differ. Many modern authorities allow a Pawn to queen only if it reaches either opponent's first rank—which it can do only through an unlikely series of repeated captures. On reaching the last rank, under this rule, the Pawn merely reverses direction and marches toward its first rank, *ad infinitum*. If the two teams are well matched, this rule would no doubt cause a needlessly large number of games to end in draws.

Falkener favored, as I do, allowing Pawns to queen at either their last rank or an opponent's first rank. This allows end-game play similar to that in standard chess.

In all variations, a player who is checkmated or stalemated remains so only until his ally frees him or is also destroyed. Some writers hold that a stalemated player's pieces control squares for checking purposes, but may be captured, while a checkmated player's pieces do not control squares but may not be captured. Others agree with all but the last rule. They feel, as I do, that it would be better to allow a checkmated player's pieces to be captured. One's pieces do not check his partner's King and vice versa.

White moves first, then blue, red, and black.

The team which checkmates both opponents wins. I favor a rule stating that alternate methods of winning are to stalemate both opponents, or to checkmate one and stalemate the other. However, players can agree that if both members of a team are stalemated, the game is drawn.

This, as the modern four-handed game of the Punjab, is a true team game. It is fine for two or four players—three can play it too, but the single player who controls both armies of his team has a slight advantage in that he need not reveal his strategy to a partner, and thus also his opponents. I feel that it would be fair, when three play, to allow the two partners the privilege of discussing their plans in privacy.

When one is able to, he should attack the player who moves before him. This enables his partner to also attack the opponent before it is his move—the opponent then has two attacks to answer with only one move.

I should also mention that the Bishop is much more powerful relative to the Knight in this game than in standard chess, for the larger board favors a piece with unlimited range.

In the sample game of this chapter, (K) stands for King, (Q) for Queen, (B) for Bishop, (H) for Knight, (R) for Rook, and (P) for Pawn.

SAMPLE GAME

	WHITE		BLUE		RED		BLACK	
	J. MILLER		AUTHOR		J. MILLER		AUTHOR	
1.	(P) G2-G4		(P) B7-D7		(P) H13-H11		(P) M8-L8	
2.	(B) F1-N9X (B)		(Q) A8-H1X (Q) ch		(P) G14-N7X (Q) ch		(K) N8-N7X (Q)	
3.	(K) G1-H1X (Q)		(B) A6-I14X (B)		(K) H14-I14X (B)		(P) M11-L11	
4.	(B) N9-M10X (P)		(H) A5-C6		(H) E14-F12		(R) N11-M11	
5.	(B) M10-K8X (P)		(K) Castles Kingside		(P) G13-G12		(P) M7-L7	
6.	(B) K8-I6		(P) B8-D8		(B) F14-N6X (B)		(K) N7-N6X (B)	
7.	(H) E1-F3		(P) B8-D9		(R) D14-H14		(P) M8-L9	
8.	(R) D1-G1		(P) B10-D10		(P) K13-K12		(P) L11-K12X (P)	
9.	(R) G1-G3		(B) A9-E13X (P)		(R) K14-K12X (P)		(R) M11-I11	
A double oversight—White places his Rook <i>en prise</i> and Blue neglects to capture.								
10.	(H) F3-G5		(B) E13-F12X (H)		(R) H14-E14		(P) M4-L4	
11.	(P) K2-K3		(B) F12-J8		(P) J13-J12		(R) I11-I8	
12.	(H) G5-H7		(B) J8-F4		(R) E14-E4		(R) I8-I6X (B)	
13.	(R) G3-I3		(B) F4-D2X (P)		(R) K12-K11		(R) I6-I3X (R)	
14.	(P) H2-I3X (R)		(H) A10-B8		(R) K11-N11		(K) N6-M7	
15.	(P) K3-L4X (P)		(H) B8-C10		(R) N11-N10X (H)		(P) M5-L4X (P)	
16.	(P) F2-F4		(P) D9-E9		(R) N10-M10 ch		(K) M7-L6	
17.	(B) I1-G3		(P) E9-F9		(R) M10-L10		(H) N5-M7	

- | | | | |
|--------------------|-----------|-----------------|----------------|
| 18. (B) G3-K7 ch | (B) D2-E1 | (R) L10-L9X (P) | (K) L6-L5 |
| 19. (B) K7-N4X (R) | (P) B5-D5 | (R) E4-F4 | (H) M7-L9X (R) |
| 20. (B) N4-I9 | (P) D8-E8 | (R) F4-F5 ch | (K) L5-M4 |
| 21. (B) I9-L6 | (P) B4-C4 | (R) F5-M5 ch | (K) M4-N4 |
| 22. (R) K1-K4 | (B) E1-K7 | (R) M5-K5 ch | (K) N4-M4 |
| 23. (B) L6-K7X (B) | Resigns | | |

I might have had a chance, but decided to resign, as I could not prevent the black King from being mated.

CHAPTER 28

Jetan (Martian Chess)

Those who have all or part of Edgar Rice Burroughs' Martian series should recognize the name of this game. Possibly some who remember *The Chessmen of Mars* even recall some of the rules. However, most readers probably reacted as I did—they dismissed the game as another of Burroughs' strange flights of imagination, unworthy of a true chess player's attention.

When I was gathering information on the various chess games, I happened to think of Jetan, and decided to include it in the book as a novelty. I made a set of pieces and played out a game. I was surprised to find that the game is quite good—very playable and entertaining. I therefore include Jetan not as a mere novelty but as a respectable game.

The game is supposed to represent (according to Burroughs) a battle between the black race of the south and the yellow race of the north. For this reason the Jetan board is supposed to be placed so that the end with the black army is at the south, and the end with the orange army at the north.

The board itself is of ten-by-ten squares, the squares being checkered orange and black. Positions of pieces are given on Chart 32.

NAME	NUMBER	POSITION
Chieftain	1	E1; F10
Princess	1	F1; E10
Odwar (General) or Flier	2	D1, G1; D10, G10
Dwar (Captain)	2	C1, H1; C10, H10
Padwar (Lieutenant)	2	B1, I1; B10, I10
Than (Warrior)	2	A1, J1; A10, J10
Thoat (Mount)	2	A2, J2; A9, J9
Panthon (Mercenary)	8	B2, C2, D2, E2, F2, G2, H2, I2; B9, C9, D9, E9, F9, G9, H9, I9

Chart 32

The *Chieftain* moves three squares at a time in any direction or combination of directions.

The *Princess* moves three squares at a time in any direction or combination of directions, leaping over occupied squares. Once during the game a Princess may take a ten-square move called "the escape." It cannot capture pieces.

The *Odwar* or *Flier* moves diagonally three squares at a time in any direction or combination of directions, leaping over occupied squares.

The *Dwar* moves three squares at a time horizontally or vertically, or in a combination of both.

The *Padwar* moves diagonally two squares at a time in any direction or combination of directions.

The *Than* moves two squares at a time horizontally or vertically, or in a combination of both.

The *Thoat* moves as the knight in modern chess (one square straight and one diagonally) but evidently may not leap over occupied squares. With every other piece that may, Burroughs specifically mentions the fact, but says nothing about it when describing the move of the Thoat.

The *Panthon* moves one square at a time in any direction except directly backward. There is no provision for the promotion of Panthons reaching the last rank.

A sample move to explain "in any direction or combination of directions" might be Odwar D1-E2-D3-C2, which would be written (O) D1-C2. To explain "horizontally or vertically, or in a combination of both," a move might be Than A1-A2-B2, which would be written (T) A1-B2.

The game is won by the player who captures the opponent Princess with any piece, or who captures the opponent Chieftain with his Chieftain. The game is drawn when a Chieftain is captured by any opponent piece other than the Chieftain, or when both armies are reduced to three pieces or less of the same value and neither player can win in ten moves (five apiece).

Possibly the provision whereby a game is drawn if any piece other than a Chieftain captures the opponent Chieftain allows too many draws. Playing with this rule, one has to know well the psychology of his opponent—if he does not, he might expose his Chieftain and find the game drawn. Moreover, if one guards his forces with only ordinary pieces, he might find his army decimated by the enemy Chieftain, which he cannot take if he wishes to play for a win.

The symbols used in the sample game of this chapter are (C) for Chieftain, (P) for Princess, (O) for Odwar, (D) for Dwar, (Pd) for Padwar, (W) for Than, (T) for Thoat, and (Pa) for Panthon.

As I suggested earlier in the description of the game, it is likely that all well-played games will end in a draw, either when a player in desperation takes his opponent's Chieftain, or when the opposing forces are so decimated that a standoff results. To eliminate this, I have started, when playing the game, to make use of a rule whereby an Odwar (or Flier) may capture the opposing Chieftain and yet not draw the game. Thus, the Chieftain can no longer stride across the Jetan board, contemptuous of all but his enemy equal.

SAMPLE GAME

ORANGE AUTHOR

1. (T) A2-B4
2. (W) A1-A3
3. (Pd) B1-B3
4. (Pa) C2-D3
5. (D) C1-C4
6. (O) G1-D4
7. (D) C4-C7X (D)
8. (Pa) B3-D5
9. (Pa) D5-B7X (T)
10. (O) D4-G5
11. (Pa) H2-G3
12. (D) H1-H4
13. (Pd) I1-I3
14. (T) J2-I4
15. (D) H4-H7X (D)
16. (Pa) E2-E3
17. (Pd) I3-I5
18. (O) D1-E4

BLACK J. MILLER

- (T) A9-B7
- (W) A10-A8
- (Pd) B10-B8
- (Pa) C9-D8
- (D) C10-C7
- (O) G10-D7
- (Pa) D8-C7X (D)
- (O) D7-G8
- (Pa) C7-B7X (Pd)
- (Pa) F9-F8
- (Pa) H9-I8
- (D) H10-H7
- (Pa) I7-J8
- (C) F10-F7
- (Pa) I8-H7X (D)
- (O) D10-G7
- (O) G7-D6
- (O) D6-G5X (O)

- | | |
|----------------------|-----------------|
| 19. (T) I4-G5X (O) | (C) F7-I5X (Pd) |
| 20. (Pa) G3-G4 | (C) I5-I2X (Pa) |
| 21. (P) F1-C1 | (C) I2-J1X (W) |
| 22. (T) G5-H7X (Pa) | (O) G8-H7X (T) |
| 23. (O) E4-H7X (O) | (P) E10-C9 |
| 24. (O) H7-I10X (Pd) | (T) J9-I7 |
| 25. (C) E1-E4 | (W) J10-I9 |
| 26. (C) E4-D7 | (P) C9-F1 |
| 27. (C) D7-F4 | |

Black's Princess "escaped" into certain capture
—no matter where she moves, she will be taken.

CHAPTER 29

Chancellor Chess

In the October, 1898, issue of *American Chess* magazine, there appeared an advertisement for a book on Chancellor Chess. It was written by the inventor of the game, Ben R. Foster. The notice informed that the game was named after the new piece, the Chancellor, which could move as either the Rook or the Knight. The board was “enlarged to nine squares.”

I tried to find more information on this variation, but neither *Chess Review* nor Mr. Edward Lasker was able to help. I have, therefore, attempted to reconstruct the game around the two known facts. I cannot be sure that my version is exactly like the original, but I believe it is similar. If any reader has knowledge of the true rules—perhaps someone has a copy of Foster’s book—I would appreciate it if he would write to me, supplying me with the details. If the information is used in a new edition of this book, I will give due credit.

The game is evidently played on a nine-by-nine square board (see Fig. 20). Positions of pieces are given on Chart 33.

The *Chancellor* moves as indicated above. The other pieces move as in modern chess.

The *en passant*, castling, queening, and stalemate rules of modern chess apply.

I cannot be certain that the Queens are opposite each

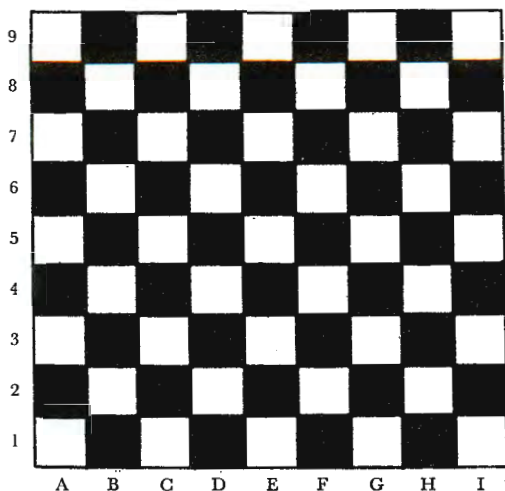


Fig. 20

NAME	NUMBER	POSITION
King	1	E1; E9
Queen	1	D1; D9
Chancellor	1	F1; F9
Bishop	2	C1, G1; C9, G9
Knight	2	B1, H1; B9, H9
Rook	2	A1, I1; A9, I9
Pawn	9	A2, B2, C2, D2, E2, F2, G2, H2, I2; A8, B8, C8, D8, E8, F8, G8, H8, I8

Chart 33

other, but I assume that Foster changed the basic rules as little as possible, and I thus place them so in my reconstruction.

I believe that a game similar to this, rather than one like Capablanca's game which is presented in the following chapter, will be the next step in the evolution of chess. Note that the modern Queen has the move of a major piece and a minor piece—i.e., the Rook and the Bishop. The Chancellor also has such a combination, of the Rook and the Knight. The Archbishop or Cardinal of the next variation is different in that its move is that of either the Bishop or the Knight—two minor pieces. Thus, the Chancellor preserves a symmetry of power. If one piece, rather than two, is added—and it seems probable that public inertia will allow only one addition—it will no doubt have the Chancellor's move.

In the sample game of this chapter, the symbols used are (K) for King, (Q) for Queen, (C) for Chancellor, (B) for Bishop, (H) for Knight, (R) for Rook, and (P) for Pawn.

SAMPLE GAME

WHITE AUTHOR	BLACK J. MILLER
1. (P) D2-D4	(P) D8-D6
2. (P) E2-E4	(P) E8-E6
3. (P) C2-C4	(P) C8-C7
4. (H) B1-C3	(P) F8-F6
5. (H) H1-G3	(H) H9-G7
6. (P) F2-F4	(H) B9-A7
7. (C) F1-F3	(H) A7-C6
8. (P) D4-D5	(P) E6-D5X (P)

- | | |
|--------------------|----------------|
| 9. (P) C4-D5X (P) | (H) C6-E7 |
| 10. (B) G1-D4 | (P) H8-H7 |
| 11. (P) F4-F5 | (P) I8-I6 |
| 12. (K) castles | (B) G9-I7 |
| 13. (B) C1-I7X (B) | (R) I9-I7X (B) |
| 14. (Q) D1-D2 | (R) I7-I9 |
| 15. (Q) D2-H6 | (Q) D9-F7 |
| 16. (H) C3-E2 | (H) E7-C8 |
| 17. (H) E2-F4 | (H) C8-B6 |
| 18. (P) B2-B3 | (B) C9-E7 |
| 19. (H) F4-E6 | (K) castles |
| 20. (H) E6-G7X (H) | (Q) F7-G7X (H) |
| 21. (Q) H6-G7X (Q) | (C) F9-G7X (Q) |
| 22. (R) A1-C1 | (K) C9-B9 |
| 23. (H) G3-E2 | (C) G7-H5 |
| 24. (H) E2-F4 | (C) H5-I5 |
| 25. (P) I2-I3 | (P) H7-H6 |
| 26. (B) D4-F2 | (C) I5-H7 |
| 27. (R) C1-C6 | (H) B7-D7 |
| 28. (B) F2-D4 | (H) D7-E5 |
| 29. (B) D4-E5X (H) | (P) F6-E5X (B) |
| 30. (H) F4-E6 | (C) H7-I5 |
| 31. (C) F3-G3 | (R) I9-G9 |
| 32. (C) G3-G7 | (R) D9-E9 |
| 33. (R) F1-F3 | (P) A8-A7 |
| 34. (R) F3-G3 | (K) B9-C8 |
| 35. (C) G7-I8 | (R) E9-E8 |
| 36. (H) E6-G7 | (R) E8-F8 |
| 37. (C) I8-I6X (P) | (C) I5-I6X (C) |
| 38. (H) G7-I6X (C) | (P) G8-G7 |

This costs Black another Pawn.

- | | |
|--------------------|----------------|
| 39. (R) G3-G7X (P) | (R) G9-G7X (R) |
| 40. (H) I6-G7X (R) | Resigns |

We played out the end-game without recording the moves, and I was able to win.

CHAPTER 30

Capablanca's Chess

I call this variation of chess Capablanca's because it is his form that is most widely known, thanks to the wonderful books of Edward Lasker. Actually, an English player—H. E. Bird—had developed a similar game 50 years before the world champion. The two forms differ only in the placement of the two new pieces—Bird located them next to the King and Queen.

The board is of ten-by-eight squares (see Fig. 21). Capablanca and Mr. Lasker also tried a board of ten-squares-by-ten, but found that the game was not as enjoyable (when using the larger board, pawns on the first move could take a step of one, two, or three moves—*en passant* rules were applied to the triple as well as the double step).

The two new pieces are the Chancellor and the Archbishop or (as Mr. Lasker also termed it in his letter) Cardinal. The former moves as either the Rook or the Knight, the latter as either the Bishop or the Knight. The other pieces move as in modern chess. Positions of pieces are given on Chart 34.

The rules of the game are exactly as in the standard game.

When played well, this game is shorter than modern chess—Mr. Lasker says that it seldom took more than 25



Fig. 21

NAME	NUMBER	POSITION
King	1	F1; F8
Queen	1	E1; E8
Chancellor	1	H1; H8
Archbishop or Cardinal	1	C1; C8
Bishop	2	D1, G1; D8, G8
Knight	2	B1, I1; B8, I8
Rook	2	A1, J1; A8, J8
Pawn	10	A2, B2, C2, D2, E2, F2, G2, H2, I2, J2; A7, B7, C7, D7, E7, F7, G7, H7, I7, J7

Chart 34

or 30 moves to finish. Capablanca and he considered it vastly superior to standard chess.

In the sample game of this chapter, the symbols used are (K) for King, (Q) for Queen, (Ch) for Chancellor, (Ca) for Cardinal, (B) for Bishop, (H) for Knight, (R) for Rook, and (P) for Pawn.

SAMPLE GAME

WHITE AUTHOR	BLACK J. POWELL
1. (P) E2-E4	(P) E7-E5
2. (P) D2-D4	(P) F7-F6
3. (P) F2-F4	(Ca) C8-D6
4. (H) I1-H3	(H) I8-H6
5. (P) D4-D5	(P) G7-G6
6. (P) G2-G4	(Ch) H8-F7
7. (Ch) H1-G3	(P) G6-G5
8. (P) F4-G5X (P)	(P) F6-G5X (P) ch
9. (Ch) G3-F3	(Ch) F7-F3X (Ch) ch
10. (B) D1-F3X (Ch)	(B) G8-F7
11. (B) G1-E3	(K) castles
12. (K) castles	(B) F7-I4
13. (Q) E1-G3	(P) C7-C6
14. (B) E3-D4	(B) D8-B6
15. (B) D4-B6X (B)	(P) A7-B6X (B)
16. (P) D5-C6X (P)	(P) B7-C6X (P)
17. (Ca) C1-E3	(P) C6-C5
18. (H) H3-G5X (P)	(B) I4-G6
19. (H) B1-C3	(H) B8-C6
20. (H) C3-D5	(Q) E8-F8
21. (H) D5-B6X (P)	(R) A1-A2
22. (H) B6-C4	(Ca) D6-B8

- | | |
|--------------------|----------------|
| 23. (Q) G3-F2 | (P) D7-D6 |
| 24. (R) A1-D1 | (H) H6-F7 |
| 25. (H) G5-F7X (H) | (B) G6-F7X (H) |
| 26. (R) D1-D2 | (R) A7-D7 |
| 27. (R) G1-D1 | (R) G8-G6 |
| 28. (P) H2-H4 | (P) I7-I6 |
| 29. (P) H4-H5 | (P) I6-H5X (P) |
| 30. (P) G4-H5X (P) | Resigns |

Black has a lost game, being two pawns down and having a crowded formation.

CHAPTER 31

Kriegspiel

One of the most obvious differences between chess and true warfare is that in the game the arrangement of the enemy units is known, while in the greater contest this is not so. To make chess more realistic in this area, Kriegspiel was devised.

Three boards, three sets of men, a referee, and two players are required for this game. The two players are situated so that they cannot see each other. A board, with all the pieces properly arranged, is placed before each player, and one more is reserved for the official. The latter board is placed so that neither player can see it. Both, however, are usually able to hear all that passes between them and the official.

Each player moves his own pieces on his board, always keeping them in their actual positions. The pieces of his opponent's color he may situate on the board as he desires, thereby keeping track of all he learns about the enemy position.

The official merely announces "White has moved," or "Black has moved," during the course of the game. He does not state the players actual moves aloud, but keeps track of them on his own board. If a move is illegal because of the opponent's position, the referee says "No."

When a move gives check, the referee announces that

it does so and gives the direction from which it is given—i.e., on the rank, on the file, by the knight, on the long diagonal of the square, on the short diagonal of the square.

When a move is a capture, the referee announces that the player captures at the particular square—e.g., “Black captures at E6—but does not state what piece was used to make the capture. However, if a Pawn captures *en passant*, he states so.

If a player wishes to know whether a Pawn can make a capture, he asks, “Any?” The reply “Try” means “yes.” The player must then make at least one attempt, after which he may make a different move. If he so chooses, however, he may continue trying until he is successful.

If a player attempts to make moves which he knows to be illegal—so that he may confuse his opponent—the referee should say “Impossible” instead of “No.”

CHAPTER 32

Nieuchess*

This is not truly a chess variation. Being developed on the principles of Avalon Hill's excellent military games, it is quite different from the ancient game. However, it is played on a symmetrical board and each player has the same number of pieces, so I am including it in this book.

Kriegspiel was invented to make chess more realistic in the field of intelligence—i.e., knowledge of enemy positions and movements. This type of play, however, is no longer extremely realistic—methods of observation have greatly improved. On the other hand, there are two other specific areas in which chess differs from warfare. In actual battles, units are not necessarily moved one at a time, and attacking units do not always win. The rules of *Nieuchess* take these facts into account.

The game is played on a 19½-inch-by-14-inch board, which is divided into 862 hexagons. The use of hexagons instead of squares equalizes straight—that is, horizontal and diagonal movements.

Each player has twenty units (plastic pawns, one set of which is red and the other blue) at the beginning of the game. There is provision for replacements, but one can never have more than twenty pawns on the board.

Each pawn may move up to five hexagons per turn. A

* *T.M. Reg. App. For.*

unit need not move the full five, but (with two exceptions which do not concern ordinary movement) may never move more than that.

On his turn, a player may move all of his units, some of them, or none.

Each pawn has a combat value of one, which it applies to the hexagon it is on and the six others immediately adjacent. Combat results when a player moves one or more units into hexagons adjacent to an enemy unit.

In *Nieuchess*, an attacked unit does not automatically lose. The odds are computed—i.e., if two units attack one, the odds are two to one—and the attacker rolls the die. The Combat Results Table is then checked. One finds the column under the computed odds—in the case above, the column under two to one—and reads down until he comes to the result corresponding to the number rolled. Depending on the odds and the number rolled, the attacker might be eliminated, the defender might be eliminated, both might lose an equal value, or one might be forced to retreat.

One might feel that there is too great an element of luck in the game. This is not true from the standpoint of realism. In war, even the most skillful commander can lose if fortune goes against him. His men might have had a bad night's sleep, or rain might turn roads into bogs just when his trucks are ready to move. The only way to be certain of victory is to have absolutely superior forces in each combat situation—as the odds increase in one's favor, his prospects of success increase too.

The rules of the game state that, when ready to begin, both players roll the die, and the one who wins may choose to place his units on the board before or after his opponent. My group does not follow this. We allow the winner of the roll to choose whether or not he wishes to begin placing,

but we have the players put one unit on at a time, alternately. Moreover, we do not allow a player to put units on hexagonals immediately adjacent to the centerline.

Those interested in this most excellent game may obtain it in some stores or directly from the Avalon Hill Company, 6720, White Stone Road, Baltimore 7, Md.

CHAPTER 33

Three-Dimensional Chess

I know little of the three-dimensional chess games on the market, though I have been told that there are several offered. However, I have heard of one form which can be easily constructed, and which might prove rather entertaining. The playing field consists of eight standard chessboards stacked one above the other so that the final stack is cubic in shape—possibly it would be higher than wide—or long, for each board would have to be high enough above the next one down so that a king can stand upright on the latter when the former is in place. The boards are so placed so that corner is above corner; but each board is placed so that the colors of the squares in a stack alternate. In other words, the right corner square of the bottom board would be light; the right corner square of the next would be dark; and so on. The seven upper boards are mounted on pivot rods in such a way that the two halves of each can be swung aside and out of the way.

At the beginning of the game, the usual men are arranged in the usual manner on the bottom board, as though for modern standard chess. The game proceeds as usual until one King is mated. At this point, if it will allow the King to escape, it may move up to the next board. Of course, all the other pieces on the board immediately gain a three-dimensional move too, so a Queen

mate at the edge of the board cannot be eluded. If, however, the King is saved by an upward move, play continues until a King is mated three dimensionally and finally.

There are several versions of this game. In one, pieces cannot move on to a higher board until a King has, and a King can move upward only to escape a check (some go so far as to allow him to move up only to escape mate, as the first time). In another, the pieces cannot move up until a King has done so, but the King may move to a higher level at will. In a third, the initial upward move of the King opens the whole stack to all pieces.

It can be seen that this game was designed to bring in the element of three-dimensional moves and yet avoid the complications arising from the great number of pieces necessary in the starting arrangement of an initially three-dimensional variation. It is a fine game, and I have only one additional suggestion—it helps to have the boards made out of a transparent material.

It is also possible to have a playing area made in the form of a three-dimensional grid. This, perhaps, causes complications—how are the pieces to be mounted in the cells of the grid?—but it does offer greater visibility. I independently invented a game of this type, in which each player had 141 pieces (81 of which were pawns), and which was played in a nine cell by nine-by-nine grid. However, the number of pieces makes such a game tedious. I believe that it would be better to sacrifice the solid wall of pawns and the great number of pieces, and rather protect the King by interceptions of hostile units. Of course, for this to be practical, the range of the pieces would have to be limited to a definite maximum—for example, a Rook could move up to only four cells at a time.

CHAPTER 34

Odds and Ends

The following games do not, in my opinion, deserve a full chapter for explanation. They may be played on a standard eight-by-eight board, and need little or no extra equipment—one extra White Knight, two extra Black Knights, one red die, and one white die will suffice.

(A) **Reversed Minor Pieces**

In this game, the ordinary chess arrangement is used, except that the Bishops are placed on the Knights' squares and vice versa. Capablanca suggested this change, hoping to lessen the gap between novice and master by making opening studies obsolete.

(B) **Pocket Knight Chess**

Each player has the pieces set up in the usual way plus an extra Knight which is originally off the board—i.e., it is kept "in the player's pocket." At any time during the game, providing that it is the player's turn, one may enter his extra Knight in any vacant square on the board instead of moving.

(C) **Battle Chess**

This is played with standard pieces. A barrier is placed in the middle of the board so that neither player can see the

other's side. Each player then arranges his pieces as desired, except that no piece may be placed beyond the third rank, no Pawn may be placed on the first rank, and the Bishops must be placed on opposite colors. After the positioning, the barrier is removed and play commences.

(D) Giveaway Chess I

The chessmen are arranged in the usual fashion, but one wins by losing all his pieces—the King is played and lost as an ordinary piece. One must capture if able; but if one has a choice of two or more captures, he may make whichever he chooses. A Pawn must be promoted to a Queen on reaching the final rank. If a player is stalemated—i.e., cannot make a move—the game is drawn.

(E) Giveaway Chess II

The rules are basically the same as above, but the King must be protected against checks as in standard chess. If a player checkmates his opponent, he loses. Otherwise, the player who first loses all his pieces except the King, wins.

(F) Dice Chess

There are many ways to play chess with dice. In one, each player rolls one die on his turn, and is allowed to make as many moves on that turn as the number he rolls—i.e., if he rolls a three, he may make three moves on that turn. Usually, in this game a maximum of four moves per turn is set, so that a four, five, or six all give a player four moves.

In another—the more common—form, the number rolled determines which piece may be moved. The usual system is this: one moves a Pawn, two moves a Knight, three moves a Bishop, four moves a Rook, five moves the Queen, and

six moves the King. If a number indicates an impossible move, the turn is skipped. If a player's King is in check, he may not move until by doing so he may remedy the check. I prefer to use a rule whereby harmful or shuffling moves need not be made.

A third form is possible in which a player rolls two dice of contrasting colors—the one die would determine the number of moves that might be made on the turn, and the other die, the piece that might be moved.

(G) **Little Chess**

White has Pawns on A2, B2, and C2, and his King on D1. Black has Pawns on F7, G7, and H7, and King on E8. White moves first, and should win if his play is not faulty. However, Black often wins because of an error in White's play.

(H) **The Peasants' Revolt**

White has a full line of eight Pawns on his second rank, and his King on E1. Black has Knights on B8, C8, F8, and G8; a Pawn on E7; and his King on E8. Black should probably win, but unless he plays excellently, can easily lose.

(I) **Madhouse Chess**

Begins with pieces in usual positions. When a piece is captured, it is immediately re-entered on the board in any vacant square of the captor's choice—except a pawn may not be re-entered on its first rank and a Bishop must be entered on a square of its original color.

One tries to eliminate all defenders from the area of the opponent's King, and re-enter them where they will be of least use.

(J) Fairy Chess

Both players have the usual pieces with the usual starting positions. However, one piece has a special move that it can make once during the game—for example, the queen may move once like a knight during the course of the game. Another interesting method is to agree to the special move, but not specify which piece gets it—each player writes down the piece he is giving the move to, and when he takes advantage of the move, shows the name to his opponent as proof of his choice.

(K) The Knighted Queen

Both players have the pieces in the usual starting positions. However, the Queen also has the move of the Knight—this move can be taken as many times as desired. It is amazing how the queen overshadows all the other pieces in this game.

(L) Faery Chess

This is the game of which “Fairy Chess” is a local offshoot. Both players have the pieces in the usual starting positions. However, one piece has a special move that it can use throughout the game. For example, the white Bishop of each army might be given the Knight’s move as well as its own.

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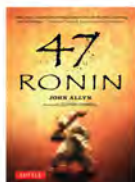
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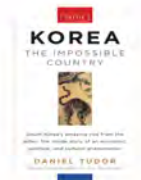
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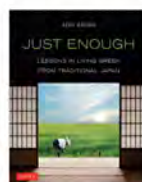
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Author John Gollon is a young man of varied interests and talents. Born in the Canadian province of Saskatchewan, he was brought at an early age to Ashtabula, Ohio, where he currently attends the local area campus of Kent State University. An English major, Gollon is also an avid student of Celtic history, comparative religions, and mythology.

His writing talent has been widely acknowledged at KSU, where he placed first in both short story and poetry writing in 1965, and repeated his victory in the poetry category the following year as well as sweeping all three places in the short story-drama division.

In addition to the present work on chess, Gollon has four other manuscripts in preparation: a book on board games other than chess, one on poetry, a science-fiction adventure novel, and a book of short stories "in the style of Irish legends."

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